AN EXAMINATION OF MIHALY CSIKSZENTMIHALYI'S SYSTEMS MODEL OF CREATIVITY IN SELECTED PLAYS OF POSTWAR ENGLISH POLITICAL THEATER

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THESIS SUBMITTED IN FULFILMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR

2014

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Abstract

This thesis explores through scholarly discourse of creativity in the workings of Postwar English Political Theater from 1976 to 1984. Particularly it tries to specify to what extent the selected plays are congruent with Csikszentmihalyi's Systems Model of Creativity. While English Political Theater in the 1970s was distancing itself from the discourse of insanity, a scholarly discourse of creativity was evolving. In this context, I will try to scaffold four less explored political works, Edward Bond's *The Fool*, Tom Stoppard's *Professional Foul*, Howard Brenton's *The Genius* and Howard Barker's *Scenes from an Execution* by projecting the Systems Model of Creativity (SMC), into these plays to reveal the efficacy of creativity toward better life. SMC theories creativity through the interaction of Domain (knowledge, rules, and values), Field (judicial community), and Person (practitioner). Since Post WWII was not only immune to anxieties, dilemmas, boredom, and discontent with the status quo; Csikszentmihalyi's Model in combination with his theory of "flow" i.e. between anxiety and boredom, is empowering to avoid this impasse. The quest for flow means working for autotelicity, the reward of working for own sake. It is to win through with a small "c" creativity rather than capitalized "C" thereby promoting our psychosocial well-being. In transcending beyond theater, the selected plays feast on metaphorical cheating violence of its power. Although in despair, the creative personas in these plays were able to advance professionally and optimistically.

Suatu Penelitian Mengenai Mihaly Csikszentmihalyi Model Sistems Kreativity Dalam Buah Drama Pilihan Teater Politik Inggeris Pasca-Perang

Abstrak

Tesis ini mengkaji cara meningkatkan penzahiran kreativiti dalam pengolahan. Teater Politik Inggeris di era pasca perang dari tahun 1976 ke 1984. Secara khusus ia cuba untuk menentukan sejauh manakah karya-karya yang dipilih sejajar dengan Model Kreativiti dari Sistem Csikszentmihalyi. Separuh abad ke-20 dikenali sebagai zaman kegemilangan drama Inggeris dan tahun 1970an merupakan era kemuncak teater politik. Penekanan yang berlebihan terhadap aspek sosio-politik teater politik telah menyebabkan analisis dari segi psikologi terabai. Oleh itu, bagi memenuhi jurang ini, kajian psikologi yang bersifat berubah-ubah dan tidak tetap pada era pasca perang harus dipertimbangkan: bermula dari pemeriksaan konvensional terhadap "kegilaan" yang menyebabkan perkembangan mendadak tentang kajian kesihatan serta terbentuknya wacana tentang kreativiti. Pada masa yang sama, drama politik di England pada pertengahan tahun 1970an dilihat semakin menjauhkan diri daripada kegilaan. Dalam konteks inilah saya cuba untuk merangka karya politik yang jarang diterokai, dari kegilaan kepada kreativiti dalam *The Fool* karya Edward Bond, *Professional Foul* karya Tom Stoppard, *The Genius* karya Howard Brenton, dan *Scenes from an Execution* nukilan Howard Barker. Saya mengutarakan Model Sistems Kreativiti Csikszentmihalyi, ke dalam karya-karya tersebut untuk menonjolkan keberkesanan kreativiti yang menjurus ke arah kehidupan yang

lebih sejahtera. Model ini mempunyai teori bahawa kreativiti melalui interaksi dengan Domain (ilmu, peraturan, dan nilai), Field (komuniti kehakiman), dan Person (pengamal). Saya juga mengkaji implikasi model ini daripada aspek "peranan yang dimainkan oleh Domain, Field, dan Person". Keadaan selepas perang Dunia Kedua bukan sahaja diselubungi kekhuatiran dan kebimbangan malahan ianya merupakan zaman di mana ramai orang menganggur dan tidak berpuas hati dengan dasar-dasar politik gerakan kanan dan kiri. Teori "flow" Csikszentmihalyi membolehkan kekangan ini diatasi. Beliau menjejak "flow" yang terletak di antara kebimbangan dan kebosanan. Walaupun dalam keadaan merana, watak-watak kreatif dalam drama-drama yang diplih akan tetap meneruskan hidup dengan secara profesional dan optimistik.

Dedication

To My Family

Acknowledgements

I have to acknowledge the mercy of God, the Prime and All Creative. It is my responsible love to pay homage to endeavors of all who supported me during years of study:

My family for their constant encouragement and superb patience: My father, now, the late Mr. Nasser Safadaran. My mother, Ms. Hamideh Salmani, for her insightful analyses as an optimizing factor of our everyday life. My brother Mr. Mojtaba Safadaran for sacrificing his social life for the health of our family.

I have been fortunate enough to have the motivations of Salmani family. They are: the late Mr. Ezzatollah Salmany, the late Mrs. Fatemeh Soghra Forooghi, Mr. Mohammad Reza Salmani, Mr. Javad Salmani, and Mr. Hamid-reza Salmany.

I wish to express my gratitude to Dr. Zainal Abd. Latiff for supervising this project, for his criticism, and for his ingenious advice during long hours of discussions. I am indebted to Prof. Mohd Anis Md Nor for his ground-breaking methodology class as well as our dear Director, Assoc. Prof. Dr. Mohd. Nasir Hashim. This is also to appreciate the criticism of my internal and external referees: Prof. Datin Dr. Rahmah Binti Hj Bujang, Prof. Dr. Mohamad Mokhtar Bin Abu Hassan, Dr. Muralitharan Pillai A/L D.M Doraisamy, Prof. Dr. Brian Singleton, and especially Dr. Chris Megson who devoted their precious time to reading my research. In the limit of this space, I have to thanks all of my

teachers, instructors, and professors: Prof. Dr. Saeed Arbab Shirani, Prof. Dr. Manoochehr Haghighi, Dr. Mohammad Khatib, Dr. Hossein Payandeh, Dr. Farzan Sojoodi, Dr. Ali Nojoomian, Dr. Gholam Reza Tajvidi, Mr. Mashyyat Alaee, Prof. Dr. Umunç, Prof. Dr. Bozer, Prof. Dr. Erol, Prof. Dr. Opperman, Assoc. Prof. Akkerman, Dr. Kaya, Dr. Seber, Prof. Hyman, Dr. Yeganeh, Prof. Dr. Mahdi Gholshani, Mr. Sadeghi, Dr. Taşdelen, Dr. Bulut, Dr. Akhavan, Dr. Khayyami, Mr. Sahaf, Mr. Saeed Gorovanchi, Mr. Saaeb, and many others who have helped me to thrive. This is to appreciate the efforts of the personnel of University of Malaya and its Library and Interactive Web Portal, University of Allameh Tabataba'i Library, Hacettepe University Library, Bilkent Library, Ershad Library, staff of many online databases and not to forget Mr. Ahmad Ja'afar Zadeh who introduced me to the very library, Mr. Daneshvar, and Mr. Varol Akman for dedicating books to Bilkent Library. Special thanks to Dr. Mahdi Teimouri and Dr. Hossein Jahantigh for their hospitality. I also like to thank Dr. Ali Khodadai and Dr. Ayoub Dabiri for their cooperation. I owe thanks to Mrs. Fatimah Abu Talib and Mr. Mohammad Izwan Effendi for their support. Finally, my thanks go to Mr. Soheil Ghanbari and his staff in Ghashteman Travel Agency who managed and facilitated the quest.

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List of Abbreviations

EMC	Evolving Model of Creativity
SMC	Systems Model of Creativity

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Chapter One

1. Introduction

The thriving discourse of creativity recently bloomed in two editions of *Encyclopedia of Creativity*[1] (1999, 2011) and *Encyclopedia of Giftedness, Creativity, and Talent*[2] (2009) both of them in two volumes. The relevant entries to drama in these volumes do not cover the most creative drama of the Post World War II period, i.e. English Political Theater. Both in content and in index they do not include the given theater and concern for theater is reduced to some general discussions. At best, they cover an entry for political playwright George Bernard Shaw from the early twentieth century to 1950s (L Tahir, 2011, pp. 76-79), with some remarks on Konstantin Stanislavsky (1863-1938), Bertolt Brecht (1898-1956) and J.G. Sayer's article "Charles Chaplin (1889-1977)" (2011, pp. 192-196).

The idea of creativity is to practice for everyday optimization and hope toward better results; Richard Boon, renowned scholar in political theater, accurately clarifies it as the change at "personal and psychological level before more profound social and political" level (1991, p. 247). Reading Howard

[1] *Encyclopedia of creativity*. (2011). M. A. Runco & S. R. Pritzker (Ed.), (2nd ed., Vol. I-II). London: Academic Press.

[2] *Encyclopedia of giftedness, creativity, and talent* (2009). Barbara Kerr (Ed.) London: SAGE Publications, Inc.

Brenton's play *The Genius* the researcher became interested in the very idea of genius. Throughout this writing project, the researcher found out that genius is a myth or, at best, an idealized form of what Mihaly Csikszentmihalyi distinguishes as big "C" Creativity or eminence. A decision was made; hence, to expand these remarks and link them into a systematic analysis of creativity of selected English political plays of the 1970s along with the burgeoning decade of studying creativity under the shadow of the Cold War. It is an optimizing endeavor on the part of political theater to urge everyone to be creative in his or her everyday life when the Post WWII era was not a period of peace rather the age of the Cold War. Interestingly the anxiety of living under the potential threat of a Third World War with the increasing tension of nuclear projects and economical upheavals in general gave birth to optimism of pursuing a creative life and well-being.

1.1. Statement of the problem.

Much has been written on the *creativity* of postwar English theater. From the "amateur creativity" of the late 1960s (Kershaw, 2004, p. 359), to Ronald Hayman dedicating a chapter to "Innovation and Conservatism" in his *British theatre since 1955: A Reassessment* writing of the innovative "writers with strong feeling about language and the theatre" (1979, p. 30). Previously, Kershaw in *The Politics of Performance* referred to "early 1980s and healing power of creativity and the place of "poetry in a healthy culture" (1992, p. 212). Moreover the theme of creativity in connection with commitment was discussed by Hare Carl (1965), Finn

Jor (1976), Tony Coult and Austin Quigley (1981). Don Rebellato refers to "creativity" twice in his *1956 and All That: The Making of Modern British Drama* (1999). Once in plac[ing] the writer as the beating heart of theatrical creativity, with all other elements arraigned around him or her" (p. 73). The next time Rebellato refers to Terrance Rattigan's comment that "while in certain spheres of creativity, one may be freer to ignore one's potential audience, theatre is a public art and the reactions of the audience are unavoidably part of the experience" (p. 107). Meanwhile, Dominic Shellard's work is apparently more interested in homosexual trends in Postwar Theater. Later Chris Smith's published *Creative Britain* stipulating "Culture, Creativity, and Social Regeneration" as well as "the intrinsic cultural value of creativity sits side by side with, and acts in synergy with, the economic opportunities that are now opening up" (1998). Furthermore, Roy Ascott (2002) was able to write of collaborative creativity.

However, there is a lack of a consistent body of work on the delineation of creativity in the given theater. The problem here is the need for an unswerving study of the idea of creativity in connection with political theater. In other words, since the literature review quite understandably has engaged in social, political or classical psychological readings, it has taken for granted a reading based on new trends in postwar psychology such as the systematic study of creativity. Whenever, there is a trace of a psychological analysis, the literature adheres to classical psychology or Freudian analysis of the early twentieth century. A classic view

looks for cathartic effect in theater, for Freud sublimation was often a motivation for creative work.

This is the first critical research on the application of Csikszentmihalyi's theory of creativity in the selected plays from English Drama of late twentieth century. It has not been needed before since it is assumed that the model is devised for "living" not "fictional" characters. Csikszentmihalyi suggested his model in the 1996 which is almost fifteen years after the selected plays. His model is based on interviews he made with *living* creative people. Moreover, it has not been of use in drama because generally scholars of postwar political theater favor sociological rather than psychological readings let alone a systematic study of its creativity.

With Csikszentmihalyi, creativity should be understood as the interaction of Domain, gatekeepers of domain (Field), and the Individual practitioner in the Domain. The researcher examines the case study plays in the given frame, i.e. Csikszentmihalyi's Systems Model of Creativity[3] (1997), delving into the levels of dramatic persona, setting, style, and theme. In addition, it brings to focus the theatrical representation of Csikszentmihalyi's Theory of Flow (1991), which he grafted with his model in 1997. The researcher; therefore, addresses an analytical meaning of creativity not in a usual usage of creativity as an adjective without a theoretical background.

[3] Csikszentmihalyi, M. (1997). *Creativity: flow and the psychology of discovery and invention*. New York: HarperPerennial. All citations are taken from this edition. Otherwise, it is indicated in the text.

1.2. Research questions.

The central aim of this research is to investigate creativity and the way it contributes to the work of postwar English political theater from the mid-1970s. I argue that through close reading of four selected plays by Edward Bond, Tom Stoppard, Howard Brenton, and Howard Barker, that the playwrighting of this period registers a movement toward health, well-being, joy and absorption in work – as opposed to alienation, madness, and biomedical pathology. In so doing, I create diverse images of assembling creative communities. I argue for the agency of theater of this period to be linked to the rise of the discourse of creativity. In diverse ways, all the selected plays engage with notion of creativity and how these plays articulate key aspects of Csikszentmihalyi's analysis such as "domain", "field", "creative personalities" and "flow". In other word, this thesis is responsive to a perceived neglect in the study of "creative aspect[s] of dramatic personas. The research questions to be examined throughout the thesis are:

- To what extent is Csikszentmihalyi's Systems Model of Creativity (SMC) congruent with the inner world of four selected Postwar English Political Plays?
- What are the elements of SMC in Edward Bond's *The Fool?*
- What are Domain, Field and Person in Tom Stoppard's *Professional Foul?*
- How do the creative persona in Howard Brenton's *The Genius* advance creatively?
- What is the arrangement of SMC in Howard Barker's *Scenes from an Execution*?
- How the frontiers of knowledge expand in these plays?

- What are the effects of closure, dilemma, disillusion, and settlement on creative dramatic personae of these plays?

The context of the 1970s is vital to the present argument of a theater that has been acknowledged by disenchantment with the economical and political events that led to its fragmentation.

1.3. Significance of the study.

This research for the first time ventures to a *systematic* examination of the concept of creativity in a decade of English political theater. It focuses not on the playwrights whose creativity is already confirmed in one way or another, rather it works for filling the gap in literature of the creative dramatic personas in the plays in question. Regarding the suggested dramatic world, these plays reflect the transition to more positive studies of drama and psychology. However, from the viewpoint of a dramatic study, this project avoids a typical repetitive study to re-confirm the creativity of the playwright; instead, it tries to concentrate on representation of creativity within their plays in the frame of the Systems Model of Creativity as proposed by Csikszentmihalyi.

1.4. Purpose of the study.

This study intends to shed light of the psychology on Postwar English Political Theater of the mid 1970s to mid 1980s which found its agency in the representation of creative personae. A reading of postwar political theater based on postwar trends in psychology and particularly the psychology of creativity is to

examine the optimizing work of living a responsible creative life. It wants to reveal the inner world of four case study plays in terms of dramatizing creativity as defined by Csikszentmihalyi's Systems model of Creativity.

1.5. Methodology.

The methodology utilized for the present scrutiny is qualitative analysis of creativity and its implications in these plays. This study relies on one of the most organized methods of studying creativity, known as Systems Model of Creativity in reading four selected postwar English political plays. The present research will explore the projection of Csikszentmihalyi's systems model and interprets it as an efficient method in arranging creative dramatic personas. In Appendix A his interview protocol is examined in connention with the selected plays.

This study draws on trusted methodological approaches. With four plays and a consistent analysis model as primary sources it goes through relevant historical understandings of the primary resources to broaden socio-cultural and scientific frameworks through archival research. Then with the secondary sources, it tries to interpret the case study plays with a theoretical analysis of creativity

1.6. Scope of the research.

Relying on the "consolidation" of political theater from the mid seventies before its disintegration (Baz Kershaw, 1992, p. 88) in the mid eighties, this piece of work limits itself to four case study plays. Recently, I am informed about plays about creative characters from 1990s and 2000s. Sincerely, I do not know about

them and even now realistically I have no access to them; hence, I concentrate on the four plays, i.e. Edward Bond's *The Fool*, Tom Stoppard's *Profesional Foul*, Howard Brenton's *The Genius*, and Howard Barker's *Scenes from an Execution*. In *The Fool*, Bond dramatizes the life of a not famous creative romantic poet, John Clare. *Professional Foul* portrays the life of a talented graduate student and other scholars of philosophy. *The Genius* presents creative protagonists, a winner of the Nobel Prize in Physics and a student. *Scenes from an Execution* frames two creative painters, a woman and a man.

Moreover, Bond's *Bingo: Scenes of Money and Death* (1974) remains outside this scope since it deals with the life of a genius per se, William Shakespeare. Perhaps it would do justice to have plays by women playwrights too. In particular, Pam Gems" famous play *Piaf* in 1978 or say Caryl Churchill's *Top Girls* in 1980 seemed good choices. Since these plays indicate the "top" position, Edith Piaf was a legendary cabaret singer and Churchill's title, *Top Girls* indicates a distinction beyond comparison, they target being "unique" which is prone to Gruber's Evolving Model of Creativity suggested before than SMC. Gruber in EMC "insist[s] that the serious study of creative work requires careful and prolonged attention to the individual and must pay special attention to the very great (1988, p. 6). Therefore, the researcher suggests a study of creative personae who are not intangible as "top" rather are a normal creative individuals as Csikszentmihalyi argues for in his approach.

A very good choice interestingly is to include apparently a playwright who is not normally grouped as political: Tom Stoppard. His *Professional Foul* is a political play about creativity in the Prisoner of Conscience Year of 1977. It should be noticed that some of these creativity traits which are not traceable in the character in question are projected on other characters in the play. For example, the persona of the poet, Clare is reflected with Mary and Darkie, or the persona of Galactia, a painter, with her two daughters, Supporta and Dementia. Moreover, it is good to notice that there are characters who appear to be creative and are not included in the present analysis for at least two reasons. First, the Systems Model does not recognize them as creative personality, and secondly there are not enough clues for assessment of their character. To present the eager researcher with food for thought, these types of characters may be examined regarding Arthur Cropley, the Educational Psychologist, argue as "dark side of creativity" dependent on the notion of intention: "dark is the application of creativity with the conscious and deliberate intention of doing harm to others, the harm being the main purpose of the creativity, not just a spin off" (2010, p. 4). Cropley exemplifies it with war, where one can find happy soldiers side by side with the catastrophe against civilians.

1.7. Literature review.

The volume of studies on madness has overshadowed the study of creativity in the domains of psychology, sociology, and literature. Perhaps one can see in the case of the well documented genealogy of madness by the French thinker Michel

Foucault bidding farewell to all that. In his *Madness and Civilization: The History of Insanity*, Foucault implied that "given the creative possibilities – the fact that writers could say anything they liked – they, in fact, tend to say so little, and within such constricted limits" (Sara Mills, 2003, p. 119). To break out 'saying so little", he referred to discourse of sanity though in restriction. It was in 2000 that Seligman and Csikszentmihalyi courageously revolutionized the trend with founding Positive Psychology. In their introduction to a special edition of American Association of Psychology, Csikszentmihalyi and Seligman argued for two levels of their mutual endeavor that,

> The field of positive psychology at the subjective level is about valued subjective experiences: well-being, contentment, and satisfaction (in the past); hope and optimism (for the future); and flow and happiness (in the present). At the individual level, it is about positive individual traits: the capacity for love and vocation, courage, interpersonal skill, aesthetic sensibility, perseverance, forgiveness, originality, future mindedness, spirituality, high talent, and wisdom. At the group level, it is about the civic virtues and the institutions that move individuals toward better citizenship: responsibility, nurturance, altruism, civility, moderation, tolerance, and work ethic. (2000, p. 5)

> Our message is to remind our field that psychology is not just the study of pathology, weakness, and damage; it is also the study of strength and virtue. Treatment is not just fixing what is broken; it is nurturing what is best. Psychology is not just a branch of medicine concerned with illness or health; it is much larger. It is about work, education, insight, love, growth, and play. And in this quest for what is best, positive psychology does not rely on wishful thinking, faith, self-deception, fads, or hand waving; it tries to adapt what is best in the scientific method to the unique problems that human behavior presents to those who wish to understand it in all its complexity. (ibid., p. 7)

Accordingly, they argue for a holistic approach about understanding of ourselves that we have to be aware of the weaknesses and as well as the significance of our

own strength. A recent analysis, *Madness in Post-1945 British and American Fiction* written by Christopher Baker, Crawford, Brown, Lipsedge, and Carter has revealed that,

> To date, much of the literary analysis of Creativity, Madness and Fiction has concerned works produced before 1945, with a strong focus on eighteenth- and nineteenth-century writing. We know considerably less of contemporary literature that deals with madness and creativity. (2010, pp.130-131)

Christopher Baker and his co-authors cogently follow their claim in an examination of novels in English as case studies and in effect do not include dramatic works in the study. Daniel Meyer-Dinkgräfe, a scholar of drama and television studies, succeeds to fill this gap to a great extent arguing for a surge of investment in plays about the life story of creative artists which exceeds 300 plays from 1978 to 2004 (*Biographical Plays about Famous Artists*, 2001, p. vii). In order to cement his debate, Meyer-Dinkgräfe combines the two axes of authenticity, "historical reality" and "dramatized reality" into one axis:

> I propose a sliding scale that measures the degree to which dramatists make use of "historical reality" in the "dramatised reality". One pole will indicate a play that takes very much of "historical reality" into "dramatised reality". Such a play can be said to be most authentic. "Authentic" here means the orientation of the "dramatised" to the "historical" reality. A high degree of authenticity can be found in one person- shows about historical artists which constitute a compilation of excerpts from letters, diaries, or autobiographies of the artist whose life is dramatised in that play. The opposite pole indicates plays that are least authentic: plays for which the dramatists took the life of a historical artist merely as an inspiration for a play about an artist. (ibid.)

A general demand for being loyal to history collides with history as a *received* document thereby making judgment difficult. However, the power of imagination, which receives, and re-develops passages of history, has to subscribe to its truth. The third axis, refers to "constellation of characters within a play", for instance, either there is an interchange between two artists or a major artist in the circle of other characters (ibid. p. ix). He suggests that the fashioning of biographical writing should be read in "commercial reasons" and 'self-referral processes" inherent in the late twentieth century (ibid. p. 95). With commercial success, he exemplifies Pam Gems *Piaf* (1978), and Peter Shaffer's *Amadeus* (1979) as hit plays for encouraging others to produce biographical plays of creative figures. With 'self-referral process", Meyer-Dinkgräfe intends the inner motivation on the part of the dramatists themselves. At least to date his work is the robust scrutiny of the three decades.

1.7.1. Revival of life stories.

The historical nature of the postwar political theater has remained reticent about a synchronic history i.e. the birth of scholarly discourse of creativity in the post WWII era. Hence, it requires taking seriously the interaction of creativity and political theater within the reactive pursuits. In particular, the emphasis on the playwrights as creative or genius has neglected the creative aspect of their dramatic personae. David Keith Peacock in *Radical Stages: Alternative History in Modern*

British Drama, writing of the choice of a radical historical frame among the postwar plays, maintains that,

> In their radical portrayal of history…, the dramatists were to emphasize the public rather than private lives of their characters. By this means they obviously intended to discourage the kind of individualistic interpretation that would run counter to the political message embodied in the play as a whole. …, however, some dramatists began to look for ways to illustrate the process of history while at the same time revealing the effect of that process on the individual. Their aim was in Bond's words, to 'show the power of historical forces by showing the individuality, ordinariness and human vulnerability and strength of the characters who live it". (Peacock, 1991, p. 104)

With Peacock it appears that these dramatists plan to move from individual concern beyond Meyer-Dinkgräfe's "constellation" of creative figures (2001, p. ix) and to target a community of individuals who are able to survive the turn of history. A hallmark of some of their works is the historical union of peers who share a similar craft and to act as proactive members of the field for each other.

The concern with the role of history in the postwar theater frames an exhaustive study by Niloufer Harben in her *Twentieth Century English History Plays.* She subscribes to the idea that the "history play is the most popular genre among English playwrights" (1988, p. 1) and argues for its capacities:

> As historical play is concerned to separate what is trivial, what is enduring from what is transient; in the final analysis the real capacity to explore the universal implications of a human situation and penetrate to the truth of the human condition. The ultimate condition by which it should be judged is the nature of our response. We experience the flash of recognition or the shock of the unexpected and are convinced only by the compelling truth of the artist's portrayal of life. (ibid. p. 21)

If the provision of Harben's text adheres to the binary of inquiry of historian and insight of the playwright, she makes her study vulnerable to be seen as a traditional approach. However, she cogently mentions the need for evaluating the "flash of shock" along with a humanistic outlook.

Since the selected plays for this study directly or indirectly are concerned with the life of historical figure, prior to a review of political plays, the researcher would like to draw attention to the variety of revivals of my case studies from the nineties until now which more or less concerned themselves with madness, non-serious, unsophisticated periods of their protagonists" life story. Edward Bond's *The Fool* recently finds a counterpart play with Tom Ramsay's script, *The Long Life and Great Fortunes of John Clare* in 2011 under the direction of Ivan Cutting, with Richard Sandells as Clare, who staged the play in with the Eastern Angles Company, in May 2013. Interestingly enough, Eastern Angles is located in the proximity of Clare's cottage at Helpstone. Ramsay links two biographies into one: a 19th century patient, John Clare and 21st century Neil Diamond who are sitting around a table. They act out the role of two patients in the presence of a psychiatrist named Melody who is reading Clare's biography to diagnose the poet's malady.

The choice of Tom Stoppard's less examined play *Professional Foul* coincided with Vaclav Havel's death in 2012. He was the only playwright who became President of Czechoslovakia. Havel is a favorite dramatist of Stoppard and

he dedicated two of his plays to Havel: namely *Every Good Boy Deserves Favour* and its sequel play *Professional Foul*.

The historical drama based on the life of Richard Feynman is a play by Howard Brenton (1983) produced between Brenton's two scandalous plays: *The Romans in Britain* (1980) and *Bloody Poetry* (1985). However, *The Genius* was three different productions of the same story. First in the nineties, imperceptibly with a Hollywood romantic movie: *Infinity* (1996). Patricia Broderick wrote the film script based on the life story of Feynman and her son Mathew Broderick both directed and the role of Feynman. Moreover, Patricia Arquette appeared in the role of Arline Greenbaum, the dying first wife of Feynman. The movie was more in the genre of a romance than a scientific or political story.

Atom Bombers (1997) by Russell Vandenbroucke was a constellation of great minds in the domain of Physics of Particles in the Manhattan Project. The third related play is Peter Parnell's *QED* in 2001 where he tried to deal with the story of Feynman when he found out that he has cancer. Therefore, Parnell's one act play came up with a story of the last two years of the play's protagonist and his interesting encounter with his death at sight. It was staged both at the Mark Taper Forum and on Broadway under the direction of Gordon Davidson with Alan Alda as Feynman (Alda, 2007). Finally, the third work concerned the death of Feynman's beloved in Crispin Whittell's 2006 play, *Clever Dick* once more the history of an about to die nuclear scientist. Whittell himself directed and staged it in

Hampstead Theater with Adrian Rawlins assuming the role of Dick (Feynman) and Jennifer Higham as a young hotel maid.

Finally among the less examined plays, perhaps no study has associated Howard Barker's *Scenes from an Execution* (1984) with the creative persona of Italian painters Galactia/Artemisia Gentileschi (1593-1653) and Agostino Tassi (1578-1644). It was in 1997 when Agnès Merlet directed a movie, *Artemisia*, based on the early life of Artemisia dubbed in Italian language. Two historians, Mary Garrard and Gloria Steinem accused the movie as a distorted history claiming for truth. The actress Valentina Cervi who played the role of Young Artemisia told Bruce Kirkland of the *Toronto Sun* in an interview:

> In her paintings, I saw the violence of her reaction. But I could feel the purity of the painting. Sometimes when we are betrayed by life and we are betrayed by people, we create a rage inside of ourselves. But what was wonderful about her is that I felt she didn't have any rage. Her violence is a pure violence. She just transposed her suffering into her paintings, into her art. It was like a very big fire that she was having inside of herself and she was putting it on the paper, on the canvas. (Kirkland, 2013)

Apart from its historical faults, Merlet's visualized contribution was successful in drawing attention to a less examined female creative artist. Furthermore, Two Canadian writers Adrienne Clarkson and Sally Clark tried their hands with a dramatic story of Artemisia. Clarkson's 1992/3 *Artemisia* produced for CBS Television was in the form of narration whereas Clark's 1994 *Life without instructions* was a comedy of revenge in two acts.

In her One-Woman Theater piece, Helena Hale gave life to "Artemisia Gentileschi—Of Lies and Truth" of which the researcher found no proper information to share here. I only noticed that Jinny Webber remarked about Hale that she chooses artists "challenging political situations [to] define their art" (2006). Olga Humphrey's *The exception* (1997), which concentrates on the years 1611-1612, has a gripping story; however it is more occupied with the rape story of Artemisia than presenting her creative personality and work. Finally, Carolyn Gage's *Artemisia and Hildegard: An exorcism in one act* (2011) runs a parallel story of an artist with a nun.

Apart from the plays mentioned, a few novels can be cited about Artemisia, which were published throughout Europe and North America. Banti, the Italian novelist wrote *Artemisia* in 1974 (translated into English in 1985) narrating her identification as a writer with Artemisia, the painter. A span of four decades allows Banti to delineate trauma of being a female writer/artist. Another work is a novel by Maria Àngles Anglada, the Spanish author in 1989 *Artemisia* of which no English translation is available until 2013). Anglada introduces Artemisia as a solitary artist. A French novel by Alexandra Lapierre, *Artemisia* in 1998 (translated in English in 2000), is about the transcription of the letters of Artemisia. Finally, Marine Bramly's *Artemisia or the Passion of Painting* is a novel originally in Dutch, which seemingly is more about the passion for nude painting rather that a serious concern with creativity.

An American novelist, Susan Vreeland on her website, introduces her novel, *The Passion of Artemisia* (2002) as "disclosing the inner life of Artemisia Gentileschi, Italian Baroque painter who empowered her female heroines with her own courage" (Retrieved from 05.06.2013, http://www.svreeland.com/bio.html). She begins with Artemisia and her tutor Agostino at his trial for rape, with its chapter twelve on Galileo and Artemisia, and ends the novel with promising her father Orazio to paint "An Allegory of Painting for All Time" (p. 125). Vreeland's novel became a New York Times Bestseller.

In spite of the fact that the feeling of alienation about their careers can be a denominator to the life of these characters, they all try to remain creative and do not let alienation prevent them from seizing the company of community of supportive fellows and peers.

1.7.2. Alienation and creativity.

A literature review on creativity unavoidably passes through its anti-thesis alienation. Originally, in the story of Genesis, Adam and Eve witness their experience of Fall followed by their separation from well-being of Heaven, and alienation, of which humankind is still in agony. On earth, Adam and Eve came to know the meaning of work as both a fruitful experience and toil. When the material benefit gained from creative work of planting is recognized, Cain quarreled with his brother over more benefits. Once more one of the early estrangements began to

degenerate human beings after Cain killed his brother Abel. (*Genesis*, 1:4, King James Version; *Qu'ran*, 5:30-35, Arthur Arberry's translation).

When manual work became industrialized, human beings witnessed a new kind of malady in contrast with the spirit of productivity. During the Renaissance period, the capacity and creativity of the human being were fully acknowledged and culminated in progress toward industrialization. The advent of mechanization of life apart from its gift of comfort in life intensified a sense of estrangement between the worker and employer. Although the movement for mechanized world in the nineteenth century led to technological inventions (Kate Flint, 2004, p. 875) it also gradually began to marginalize manual labor whose social statues was seriously pursued by Karl Marx. His study of the economic relation of the industry owners and workers in his now classic *Early Writings*, drew attention to a process that provides a condition of estrangement:

> The fact that labour is external to the worker, i.e., it does not belong to his essential being; that in his work, therefore, he does not affirm himself but denies himself, does not feel content but unhappy, does not develop freely his physical and mental energy but mortifies his body and ruins his mind. The worker therefore only feels himself outside his work, and in his work feels outside himself. He is at home when he is not working, and when he is working he is not at home. His labour is therefore not voluntary, but coerced; it is forced labour. (1975, p. 355)

The nature of an alienating relation violates the enjoyment that can be extracted from working and certainly it does not motivate the laborer to bring novelty to the given task. It kills the desire for optimizing the present. Pestered with a tedious work, he or she loses the enthusiasm to care more for the kind of relation that fixes

him or her to the condition of exploitation. It deserves a note on Allen Wood's reading of Marx's alienation in terms of irrationality (1981, p. 8). In a similar way, the machinery of war plagues the dignity of human beings. The loss of meaning that nurtured absurdist writings in the mid twentieth century found alliance in existentialism. A.R. Lacey defines existentialism in his *Dictionary of Philosophy:*

> A feature of human existence, for existentialists, is that humans are active and creative while things are not. Things are simply what they are, but humans might be other than they are. Humans must choose, and (at least on some versions) must choose the principles on which they choose. They are not, like things, already determined. "Existence precedes essence" for humans: they make their essences as they go along, and do not live out a predetermined essence or blue-print. Humans are free, and the reality and nature of freedom is a major concern for existentialists. (1996, pp.108-109)

Therefore, existentialists valued act of the will and *creativity* of human beings who can determine her or his way. However, the followers of this movement were skeptical of psychology as a science as it offering no objective values. Their emphasis on freedom in combination with belief in absurdism, of the purposelessness and loss of meaning after the WWII led to new problems:

> As the 20th century progressed toward the halfway point, some psychoanalysts and psychotherapists encountered a puzzling phenomenon. Social standards had become far more permissive than in Freud's day, especially with regard to sexuality. In theory, this greater liberalism should have helped to alleviate troublesome id-superego conflicts and reduce the number of neuroses. Yet while hysterical neurosis and repression did seem to be less common than in Victorian times, more people than ever before were entering psychotherapy. And they suffered from such new and unusual problems as an inability to enjoy the new freedom of self-expression (or, for that matter, to feel much of anything), and an inner emptiness and self-estrangement. Rather than hoping to cure some symptom, these patients needed an answer to a more philosophical

> question: how to remedy the apparent meaninglessness of their lives. (Robert Ewen, 2003, p. 195)

Formation of self-actualizing theories owed its development to existentialist theorists who glorified the "will" of humankind. Carl Rogers, Abraham Maslow, Rollo May are among the eminent psychologists who fashioned a vocabulary of esteem for the self in the face of war and death. For example, Maslow shared psychodrama theorists in actualizing self in an act of creativity (Godin and Thompson, 2011, p. 470). Maslow argued for "Greater Creativity of the self-actualizer [who] is characterized by a much more frequent display of maturity, helpful behavior, creativity, happiness, and wisdom—so much so as to afford distinct hope for the prospects of our strife-torn species" (Ewen, p. 227). Interestingly enough, a self-actualized individual such as Bertolt Brecht was busy with exemplifying characters who were trying to actualize themselves in the face of war. His play *Mother Courage* (1941) and *The Life of Galileo* (1943) dramatize the will of a woman and a man to live when a series of tragic events hurdle her or his progress. Mother Courage performs the role of creative personality who manages to drive ahead her cart throughout Europe in war and survive. Galileo apparently submits to religious oppression and when plague outbreaks in the city he is still working at home.

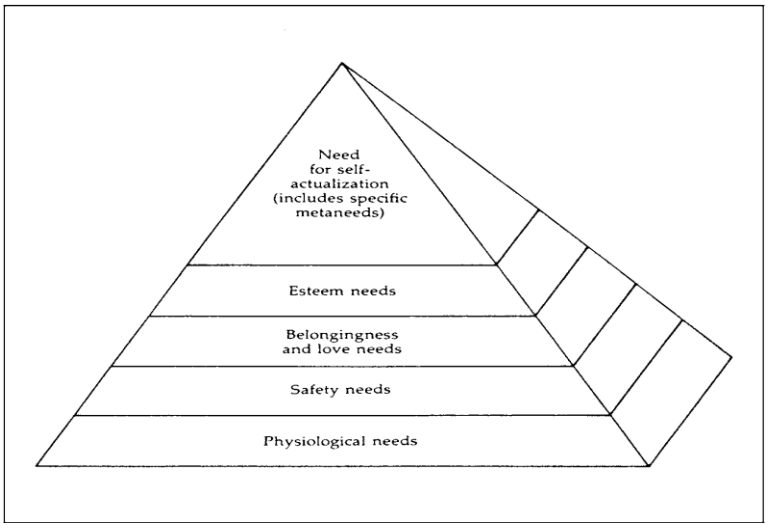

Figure 1.1. ***Maslow's Pyramid-The hierarchy of human needs.***
(Adapted from: Ewen, 2003, p. 221).

In this figure, Maslow develops a pyramid to categorize human needs into five levels. The base of the pyramid is physiological needs and peak of it is the need for self-actualization, where as mentioned above, Maslow aimed for creativity. The value of creative self; furthermore, was represented in the work of the existentialist psychotherapist Rollo May too. In an interview in ThinkingAllowed program under the title of The Human Dilemma, May told Jeff Mishlove that anxiety should be understood as the source of creativity.

> MISHLOVE: Would I be correct in assuming that when you speak of anxiety you do not as a symptom to be removed but rather as a gateway to exploration into the meaning of life?
>
> MAY: Yes, while you get that you are exactly right. I think anxiety is associated with creativity. When you are in a situation of anxiety of course you can certainly run away from it and that's not constructive. Or you can take some pills to get you overdose, cocaine or whatever you may take or meditate. But none of those things including meditation which I happen to believe in none of those paths can lead you to creative activity. What

> anxiety means is that the world is not knocking at your door. You need to create. You need to make something, you need to make something. And I think anxiety thus is for people who are bound, the people who owe their heart, their own soul for them it is a stimulus start to creativity, to courage, it is what makes us human beings.
>
> MISHLOVE: I think much of our anxiety comes from human dilemma of being mortal that they ultimately confront their own demise.
>
> MAY: We are conscious of our own selves of our own tasks and also we know that we are going to die. Man, woman, and sometimes children are the only creatures who can be aware of their own death. And out of that comes normal anxiety. When I let myself feel that then I apply myself to do ideas, to write books, I communicate with my fellows, and in other words, it is the creative exchange of human personality based upon the fact that we are going die. Of that animal, grass knows nothing. But our knowledge of death is what gives us normal anxiety that says to us make the most of these yours you are alive. And that is what I've tried to do. (Mishlove, 2010)

May's emphasis was on the positive effect of anxiety that he believed that to become creative pivots on an existential axis while referring to seizing the day to "communicate with fellows" in the face of brevity of life.

1.7.3. Birth of scholarly understanding of creativity.

In Eastern Europe psychologists such as Lev Semenovich Vygotsky (1896–1934) realized creativity for everyone. He understood creativity as imagination in contrast to reproduction. While the latter is more like a memory, the former "manifests itself in all…aspects of our cultural life, making artistic, scientific and technical creativity possible"; furthermore[4],

[4] See also Lindqvist, G. (2003). Vygotsky's theory of creativity, *Creativity Research Journal*, 15: 2, 245- 251.

> If human activity would be limited to reproduce the past, man would be a creature totally focused on the past, only capable of adjusting to the future if this was a reproduction of the past. Creative activity is thus what makes man a creature focused on the future, capable of shaping it and changing his current situation". (p. 13)

Maslow stood out as the forerunner of self-actualist movement and later he migrated to the United States. Five years after the end of the Second World War in 1950, the seemingly peaceful period after war succeeded with the Cold War between the two West and East Blocs. It divided the arena of Europe, in particular Germany. In the West, the need for an elaborate understanding of creativity took a systematic approach with Paul Guilford's work at the National Science Foundation in 1950s when he was also the president of the American Psychologist Association. In his presidential address to APA, he originated the terminology of creativity. He invested in the understanding of creativity personality and fashioned its original terms:

- *Sensitivity to problem:* in a situation one sees the problem while the other is oblivious to it
- *Frequency*: The capacity of producing a large number of ideas per unit of time
- *Flexibility* and rigidity: The facility of a mind in changing
- *Synthesizing*: The organizing of an idea into a larger, more inclusive patterns
- *Analyzing*: To break down symbolic structures
- *Reorganization* or *redefinition*: Transforming an existing object into one of different designs, function or use

- *Complexity*: How many interrelated ideas can one manipulate at the same time?
- *Evaluation*: The selection of the surviving ideas
- *Novelty*: the frequency of uncommon yet acceptable responses and the tendency to give remote verbal associations in a word association test; to give remote similarities in similes test; to give connotative synonyms for words.
  (1958, pp. 444–454)

Furthermore, back in the sixties Csikszentmihalyi was familiar with Marxist terminology. In one of TEDTalksx presentation programs, he shared with the audience a memory of day in Alps when he was young. Instead of going to cinema, he attended a seminar by Carl Gustav Jung where the speech of the Swiss psychologist about the trauma and chaos of war can be rememberd as an inspiration to follow his study in psychology (2013). After migrating to the United States, Csikszentmihalyi devoted his studies to an inquiry on the enigma of intrinsic motivation. In 1975, he published *Beyond Boredom and Anxiety* with a straightforward claim, "to understand enjoyment, here and now" (1975, pp. 9-10). Meanwhile, if one takes some account of the fact that the theater of the late 1970s is most often associated with a deep despair and disillusionment arising from seemingly unending economic crisis, industrial disputes, the fragmentation of the political left, failure of international socialism, and the ascendency of a very right-wing Conservative Party. One can see in for example in Brenton's *The Churchill Play*, David Hare's *Plenty*, and Barker's *The Hang of the Gaol*. However, these

playwrights also dramatized the enjoyment of creative personas of which I discuss a sample of four plays here.

1.7.4. Beyond closure, madness, creativity and drama.

With the advent of television, drama began to gain strength and increased its viewers. The study of creativity formally became an academic field and gradually integrated itself with management and business enterprises. However, one of the earlier works that had creativity on the agenda is Philip Weissman's *Creativity in theater: a psychoanalytical study*. Published in 1965, he offers a remarkable scrutiny of its title in relation to the actor, dramatist, director, and critic. Weissman felt the intensity of trying such an endeavor both at the outset and in the ending in the following words:

> Hopefully, a scientific approach to the psychological development of the artist, the psychology of creativity, and the problem of the artistic success and failure will permit to form a clearer orientation for posing questions on art in more enlightened spirit. (p. 5) … Hopefully, the discoveries of psychoanalysis will be meaningfully incorporated into the lives of our entire citizenry. Then the teachings of psychoanalysis will be respected and appropriately applied, rather than exaggeratedly exalted and indiscriminately evoked. (1965, pp. 255-256)

The hope in these remarks, however, does not go well with some of his arguments. For instance, Weissman examines the psychology of *mourning* in Eugene O"Neill and *prostitution* in Tennessee Williams, which do not invoke a good feeling. Although, grief can be understood as a "positive" process of growth through mourning, "positive" here refers to making emotion as a human strength. Primarily,

his work understandably is shrouded in Freudian psychosexual readings. Furthermore, his argument about contemporary English dramatists covers until the sixties. His comments on the latter issue merely reiterate the discourse of madness. John Elsom in *Postwar British Theater* draws attention to an analysis of David Mercer's plays preoccupied with madness:

> The central characters in several of Mercer's plays (Morgan in *A Suitable Case for Treatment*, 1966, Peter in *Ride a Cock Horse* 1965, Link in *After Haggerty*, 1970, and Flint in *Flint* 1970) are isolated men, retarded, eccentric, or mad although they can be regarded as protecting themselves from the insanities of the outside world … "madness" as essentially sane escape from the pressures of nagging and enclosed nuclear family in Mercer. (Elsom, 1979, p. 188)

It seems that Mercer understood insanity as a loophole for the ills of the world and it is interesting that a sign of sanity gradually appears with a "theatre critic":

> The sanest of his characters is Bernard in Link, the theater critic in *After Haggerty* who as his name suggests is trying to hold things together, his associations with the past (and particularly his stubborn and reactionary father), East and West (via his lectures on British theater). (ibid., p. 189)

The presence of a sane theater critic in an endeavor to "hold things together" can be seen as good sign of human strengths. Csikszentmihalyi, whose understanding of creativity is introduced here, was an immigrant of the Second World War. He has developed his ideas "to reconcile the twin imperatives that a science of human beings should includes an understanding of *what is* and *what could be*" (Seligman & Csikszentmihalyi, 2000, p. 7). Nowadays, the year 2000 is known as the birth of Positive Psychology with Martin Seligman and Csikszentmihalyi as its founding

fathers. In a special edition of journal of American Psychologists, they pronounced that,

> The aim of positive psychology is to begin to catalyze a change in the focus of psychology from preoccupation only with repairing the worst things in life to also building positive qualities. (2000, p. 5)

The trend attracted enough attention and within a decade an overwhelming scholarly works carried out to recover human kind from degrading attributes and pave the way for realizing him or her as an intact personality before becoming afflicted with insanity. Among the numerous works published include Seligman's *Authentic Happiness* (2000), Shane J. Lopez and C. Snyder co-authored *The Oxford Handbook of Positive Psychology* (2002) and *Positive Psychological Assessment: A Handbook of Models and Measures* (2004), Alan Carr with *Positive Psychology of Human Strengths* (2004), Seligman and Christopher Peterson (2004), Alex Linley and Joseph Stephen edited in 2004 *Positive Psychology in practice*. Seligman's *Character Strengths and Virtues: A Handbook and Classification*, and *The Optimistic Child* (2007), Mihaly Csikszentmihalyi and Isabella Selega Csikszentmihalyi (2006) *A Life Worth Living: Contributions to Positive Psychology* all in their own way watered the growing branch in psychology.

Interestingly a figure among these scholars is a young professor and today a forerunner, Robert Biswas-Diener, who is a prolific writer of his own findings from around the world or editor of worldwide practical experiences of moving toward well-being. He is the godfather of colossal works such as *Subjective Well-being*

Across Cultures (2002), *Invitation to Positive Psychology Research and Tools for the Professionals* (2008), *Happiness Unlocking the Mysteries of Psychological Wealth* (2008b), *Assessing Well-being: the Collected Works of Ed Diener* (2009), and *Positive Psychology as Social Change* (2010).

As with every new idea, this branch in psychology has its own opposing scholars. Among the counter claims against positive psychology one can refer to its "separatist" position or message (Held, 2004), its lack of required concern with "dimensionality of emotions" (Larsen et al., 2001), and Lazarus questioning the way positive psychologists "accentuate the positive, eliminate the negative, and don't mess with Mr. In-between" (2003, p. 93) based on the immediacy of negative. However, it is important not to forget "holistic" perspective of this new trend which positive psychologist repeatedly emphasize in their works.

Every novel move naturally tries to bring fresh air into its domain for a while until it completely re-integrates with its source and adds to the complexity of its domain. What is at stake here is the emphasis on the development of a trend that during almost ten years has achieved the power to agitate for improvement. Hence, for the time being, what is required is the kind of arguments to pave the way. For Maddux, similarly agitated, it is 'stopping the madness" that matters and he invites his readership to listen to "deconstruction as a reconstruction of our view of human behavior and problems in living" when "positive psychology offers a replacement for the illness ideology" (2002, p. 15, 21). For establishing his argument, Maddux

contrasts positive psychology as a healthy trend against the paralyzing discourse of insanity. Illuminating nature and philosophy of positive psychology, Gable and Haidt metaphorically suggested that "psychology was said to be about learning how to bring people up from negative eight to zero but not as good at understanding how people rise from zero to positive eight" (2005, p. 103). One of the key issues in this new trend is to trust in the capacity of creativity and Csikszentmihalyi as a one of its co-founders have devoted his research on the importance creativity at everyday life. However, before the introduction of his Systems Model of Creativity, it is good to define the notion of creativity itself.

1.7.5. Six Ps of creativity.

A taxonomical and oft-quoted study of creativity is a debate that primarily pivots around 4Ps: Person, Process, Product, and Press or Place (Rhodes, 1961; Richards, 1999, Huang, 2009, Runco and Kim, 2011; Sarsani, 2011). Recently two other Ps are added to this list namely Persuasion and Potential (Kozbelt, 2011, p. 474) and this is well-documented study which facilitates understanding of the elusive concept of creativity. The first P is Person. The "person-centered" studies proceed from the recognition of the abilities, motivational and affective states, and behaviors of an individual. It is conventionally known as trait theory, which still controversially both acknowledges and overlooks for instance the credibility of behavioral checklists. The second P is Product. The "product-centered" studies focus on the outcome of the claim for a discovery or invention.

The third P is Process. The "process-based" analyses refer to cognitive aspects such as neurological models of thinking. It also covers the biological processes of convergent/divergent types of thinking experience. The most commonly used model is a five-stage analysis: preparation, incubation, insight, evaluation, and elaboration.

The fourth P is Press (Place). A better understanding of the "press" variable is illustrated in a Venn diagram where Socio-cultural Determinism (milieu doctrine) encompasses Zeitgeist (spirit of the times) that in its turn enfolds Ortgeist (The "spirit of the place")[5] argued by Dean Keith Simonton, the psychologist. It is continuously interpreted as both a hindering and motivating factor in leading a creative life. Located in a barren or a fertile context, a creative personality gives his or exclusive pattern to the immediate ambience and accordingly underlines the urge for improving the quality of everyday life as much as possible.

Finally, with the two recent variables "Persuasion" and "Potential", it is no wonder that creativity works against its own context. The former fights for social validation to be able to pass from originality to creativity. The latter relies on capacity for creative thought in human beings and looks for educational opportunities. Having discussed the six Ps of creativity, I draw attention to the two well-known models of creativity.

[5] For more on these terms see Simonton, D.K. (2011). Zeitgeist. In M. A. Runco & S. R. Pritzker, Eds. *Encyclopedia of creativity*, (2nd. ed., Vol. 2. pp. 140-146). London: Academic Press & Elsevier.

1.7.6. Two models of creativity: EMC and SMC.

There are two systems models in study of creativity: Evolving Model (EMC) and Systems Model of Creativity (SMC). In the former, (EMC), Howard Gruber tries to understand creativity with *unique* personalities. The latter (SMC) tried to deal with both unique and common type of characters. Since the focal method of the present study is on SMC, it is required to do justice to the Evolving Model in a literature review and the researcher hopes he can fulfill this task at least in a concise and at the same time detailed way to introduce the Evolving Model. In theorizing the model, Gruber states that:

> This approach is *developmental* and *systemic*: Creative work evolves over long periods of time. It is purposeful work and there is a constant interplay among purpose, play, and chance.
>
> The approach is *pluralistic*: The creative person enjoys and exploits not one but many insights, metaphors, social relationships, projects, heuristics, and so on.
>
> The approach is *interactive*: The creative person works within some historical, societal, and institutional framework … [and] in relation to the work of others. … The creator works alone, even when intimately bound up with others.
>
> The approach is *constructionist*: The creator participates in choosing and shaping the surroundings within which the work proceeds, the skills needed for the work, and the definition of the ensemble of tasks. Little is given and nothing that is taken is accepted as is.
>
> The approach is experientially sensitive (or phenomenologically aware): The creator is not considered simply as the doer of the work, but also as a person in the world. (Gruber, 1989, pp. 4-5)

In 1988, Csikszentmihalyi questioned Gruber for "focusing attention on evolving persons while neglecting its ever present and inseparable partner, the evolving

milieu" (Sternberg, 1998, p. 98). Accepting that the Systems Model, a "tripartite division of field, domain, [and] person is a very useful approach" (ibid., p. 99), and in order to compensate Gruber tried to reply in the same year in "Understanding Unique Creative People at Work" that in the awareness of such reasoning later he added facet of five "contextual frames":

> "first, a set of enterprises most directly relevant to those being studied, second, the person's oeuvre and overall processes revealed in the *network of enterprise*, third, person's professional milieu- teachers, colleagues, collaborators, critics, and so on, … finally, the fifth context [of] sociohistorical milieu". (Sternberg, 1999, p. 109)

By "network of enterprise" Gruber argues that,

> the pattern of work in the life of a creative individual [which] stands for a group of related projects and activities broadly enough defined so that (1) the enterprise may continue when the creative person finds one path blocked but another open toward the same goal and (2) when success is achieved the enterprise does not come to an end but generates new tasks and projects that continue it. Enterprises rarely come singly. (1989, pp. 11-12)

A comparative view reveals that the two models share a lot but one should be alert to a main facet in Gruber's model. Since Gruber carried out his study with a very limited number of Nobel Prize Winners, it is natural that he sufficed to emphasize "very great" (ibid. p. 6) type of creative personality. In other words, clinging to a *unique* type of creative character in Gruber's model depicts an elitist image of creativity, whereas, in Csikszentmihalyi's model, it is little "c" creativity that promotes the study. Here I borrow definition of little c creativity from Y-C Yeh's

"Research and Methods" since Csikszentmihalyi does not give a certain definition of it:

> The study of little-c is based on the assumption that creativity is part of human nature and can be found in average people's everyday lives. For example, a person may creatively paint his/her room to look like a blue sky. Such everyday creativity is called little-c. (Y-C Yeh, 2011, p. 291)

The Systems Model of Creativity (SMC) is a confluence approach proposed by Csikszentmihalyi (1996, 1999) and is more concise and consistent than the evolving model of creativity (EMC) by Gruber and Wallace. Their methodological concern for "exclusion of psychobiography" is more a commitment on their parts "to study of creative process" (Gruber and Wallace, 1988, p. 95). They admit that to do so introduce them as cognitive psychologists with a focus on mental process such as "memory". In brief, a comparative study of the two models will help for a more complete image of creativity:

> *Gruber and Wallace: Evolving Model of Creativity (EMC):*
> The case study as evolving systems approach treats each individual as a unique, evolving system of creativity and ideas, where each individual's creative work is studied on its own.
> *Csikszentmihalyi's Systems Model of Creativity (SMC):*
> The systems approach considers the social and cultural dimensions of creativity, instead of simply viewing creativity as an individualistic psychological process and studies the interaction between the individual, domain, and field. (*Encyclopedia of Giftedness, Creativity, and Talent*, 2009, p. 370)

The two models differ in their outlook on creativity. While the EMC invests in a "unique evolving system", SMC prefers to *find* creativity in the inter-relationship between Domain-Field-Individual. Moreover, the former presents a product-based

understating of creativity and the latter raises a geographical question: "where is creativity?" In SMC three specific paradigms, namely domain, field and the person, shapes the model. Accordingly, *Domain* refers to "a set of symbolic rules and procedures, *Field* stands for all judicial community," and *Person* refers to creative agent, one who works in a domain and wants to transform it (p. 6). In Figure 1.2. the SMC model is illustrated:

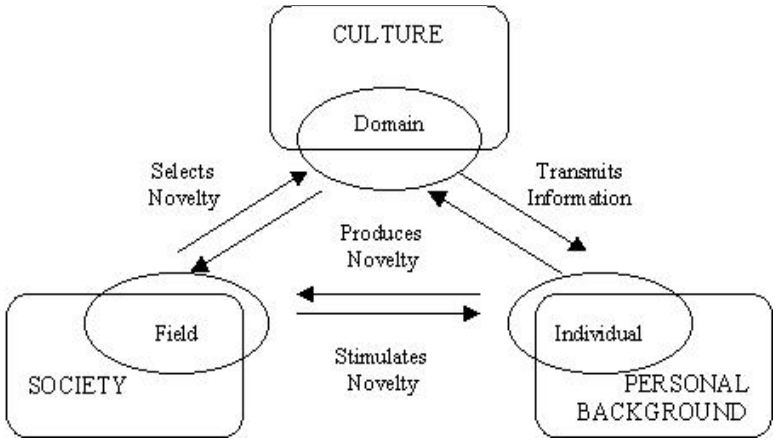

Figure 1.2. ***Systems Model of Creativity (SMC)***
(Adapted from: Sternberg, 1999, p. 315).

In the Figure above, Csikszentmihalyi clarifies that the SMC consists of three parts: Domain rooted in culture, Field in society, and Individual in personal background. It provides an organized analysis of creativity according to transmission of information between domain and individual, stimulation for novelty between individual and the critics, and finally selection and integration of novelty to a transformed domain.

1.8. The role of the Domain.

In the Systems Model, domain rooted in culture is formed out of knowledge, rules, values and regulations. It has been developed during history and when the domain is made to yield to a novel move in the arrangement of the rules creativity takes place. Csikszentmihalyi categorizes domain based on three specific characteristics: 1) clarity of structure, 2) centrality within the culture, and 3) accessibility (pp. 36-41). Hence, by "clarity" he refers to the degree of integrity of rule in the formation of a specific domain. For instance, arts, humanities, and social sciences do not have a meticulous appearance, whereas science functions with a more rigorous set of guidelines.

The sense of "growing" aptly is included in the Systems model of creativity where a practitioner has to feed upon his or her domain i.e. to work upon the existing rules and regulations of domain to transform it. In the selection of four plays, the schematic characteristic of each domain follows:

- [Late] Romantic poetry, pastoral in *The Fool*
  - Not clear in structure, Not central to culture: age of transition, Accessible
- Ethics in *Professional Foul*
  - Clarity in basic structure, Not central in 1970s: decadence, Accessible
- Mathematics/Particles Physics in *The Genius*
  - Clear in structure, central to Cold War, both accessible and not accessible
- [Late] Renaissance Painting in *Scenes from an Execution*
  - Clear Structure, to Renaissance, accessible and not accessible central

The clearest element of these domains is their period of transition: late romanticism, at the outset of the Prague Spring and the collapse of the Cold War, and finally transition from mannerism to the baroque period in the late Renaissance. A detailed analysis is provided in Appendix B.

1.9. The role of the Field.

The field embodies an individual, a group, or a society that guards the establishment of domain. The familiar expression of gatekeepers of knowledge fits well with their responsibility. Since building a domain is a taxing task, the members of the field sometimes appear too rigid. They have to be experts in a particular domain in order to work without regret after engaging in the filtration and selection process. Fields differ in their encounter with a received new claim of novelty. They are 1) either proactive or reactive, 2) their filtering criteria is broad or narrow, and finally 3) their ability to attract resources to support creative personalities (pp. 43-44). Particulars of the field[6] in the selected plays are:

- *The Fool*: Patrons and Editors:
    - Proactive later Reactive field
    - Broad later Narrow filtering of the field
    - Able/unable to channel support

- *Professional Foul*: Children, Philosophers of Ethics, Referees, and Governments
    - Proactive and Reactive
    - Broad and Narrow filtering
    - Able to support

[6] For a detailed analysis see Tables in Appendixes in particular Table IV about Questions and Hypotheses Concerning How the Field Affects the Incidence of Creativity as Applied in selected plays.

- *The Genius*: Nobel Committee, Cold War Era
  - Proactive later Reactive
  - Broad later Narrow filtering of the field
  - Able to support

- *Scenes from an Execution*: State, Church, art critic
  - Proactive later Reactive
  - Broad later Narrow filtering of the field
  - Able to support

It seems that in these plays, the role of the fields control with a similar pattern respectively. In particular, as the stories proceeds, the fields become restrictive while they can support. A detailed analysis is provided in Appendix B.

1.10. Creative personality.

The third component of the SMC is the personality of a creative individual and it relies on the recognition of biological, psychological and social behavior. As it is referred in the discussion on the distinction of systematic approaches to creativity, Gruber aspired for the "unique" creative individuals making it a conceit, while Csikszentmihalyi tries to lower the claim for a more feasible and constructive one. Numerous inventories and checklists have been developed to theorize the behavioral life of creative people. Among such a variety, Carl Jung's original work stands as a hallmark in that it theorizes the base line of the argument.

Csikszentmihalyi too proposes his inventory which includes ten complex traits: 1) energetic and calm, 2) smart and naive, 3) imaginative and realistic, 4) playful and disciplined / responsible and irresponsible, 5) extrovert and introvert: sociable and solitary genius, 6) humble and proud, 7) androgynous, 8) playing less

safe games, 9) passionate and objective, and last but not least, 10) openness and sensitivity: suffering and joyful. (1996, pp. 58-75)

These conflicting traits as Csikszentmihalyi admits are "arbitrary" and he justifies his list in the following words: "Yet without the second pole, new ideas will not be recognized. And without the first, they will not be developed to the point of acceptance" (p. 76). A creative person moves quite easily from one end of the spectrum of behavior to another. The search for such a personality is a controversy among creativity scholars. For example, Gregory J. Feist is able to narrate a nearly half a century of "consistency" of behavior among the creative personalities "over time" (1999, p. 290). In particular, it is the consistent complexity of creative personae that Csikszentmihalyi draws attention to among his interviewee.

There are similar notes bearing socio-economic tones from the two French scholars who have been writing on postwar British drama, about its creativity and autotelicity. Their analysis differs from what Csikszentmihalyi presents and is more economical. In 1997, Nicole Boireau both as editor and essayist in *Drama on Drama*, first demanded for "the crucial need for an honest and possible iconoclast critique of the clichéd notion of narcissism and decadence" (1997, p. xiv). Secondly, she verified 'self-reflexivity" as "the central discovery and message" (ibid. p. xi). Both creativity and drama bestows upon humanity courage to

comprehend more. In the position of a contributor to this edition, Boireau equalizes "creativity" with Tom Stoppard's work:

> In conveying a sense of *déjà vu*, self-conscious, self-reflexive, dynamic force at work in Stoppard's play appears as the *primum mobile* of the creative act: ultimate reality. Theatricality is its metaphor. In this lies the revelatory power of Stoppard's prismatic metadrama. (p. 136)

Her colleague Elisabeth Angel-Perez traced medieval roots in contemporary English theater such as collectivity, entertaining-didactic, accessible-representative, theatricality, polymorphic characters, touring, play-in-play, and self-reflexivity.

> The 1970s mark the heyday of political theater in Britain. From the late 1960s onwards, governmental subsidies had enabled amateurs to have a try at creating theater companies at the peripheries of the big West End playhouse and aestheticism advocated by them. This so-called "fringe" theater pioneered an alternative theater whose characteristics can still be identified as the founding criteria of the more recent political theater in contrast with mainstream theater, the fringe is usually the product of collective work. Technically, it is not centered on the character as a meaningful psychological entity (the Stanislavskian character), nor does it focus on the details of society. On the contrary, it is concerned with the notion of collectivity and group. Ideologically, political dramatists intend to reform society. (p. 16)

Together, Boireau and Angel-Perez published in 2003 a series of articles in the *European Journal of English Studies*, and the latter as the editor to the volume. Under the heading of "Redefining the Domain of Theater", once paraphrasing Boireau's article about David Hare, the playwright, Angel-Perez wrote of Hare's "autotelic concern":

> [Where] he not only does reassert his belief in the necessity for the author to try and change the world, but he also contributes to the redefinition of the role of the theater. [with] this autotelic concern … the actor-author-character occupies the center of the stage to put into signs a tell tale image.

> … What is at stake has to do both with the delineation of the dramatist's role – the impotence of dramatist epitomizes the feeling of impotence as to the impact of art on reality – and with the political situation. Both are intimately linked. They have to be. While almost constantly bound to fail, theater has to try and change things. (2003, p. 4)

Above all, what is at stake here as Boireau reminds is the 'sober route of alternative radicalism" which "making its point takes you there" (ibid., p. 37). These remarks underscore work for creativity even at the price of failure. In an early study, Peter Ansorge assesses Howard Brenton's "fascination with failed heroes" (1975, p. 4). Robert Hewison made a remark on the fascination of these dramatists with failure (1995, p. 178) as well. Angel-Perez and Boireau too are diligent in their field and edited in 2007 a book in French: *Le théatre anglais contemporain*. As one of the contributors to this book, Valérie-Françoite-Chabin's opinion about Stoppard's play, *Arcadia* (a play of the nineties) repeats the autotelicity of Stoppardian Theater (p. 64) and at least it is noteworthy that Stoppard is grouped with the political playwrights here. Jonas Callens who reviewed Boireau's earlier edited book, *Drama on Drama* (1997), shared some fine reflections:

> [the] capacity to balance opposites is what [Richard] Hornby has called metatheater's bifocal vision. It explains the paradoxicality of drama on drama and in the final analysis warrants the holistic impulse Boireau has announced in her preface. (p. 218)…Contemporary British drama on drama, perhaps more than any other drama, imaginatively 'speculate[s] about life as it is lived" and "as it might be lived," to quote [Howard] Barker's *Arguments for a Theater*. (p. 219) … [that it] partakes of art's utopia, necessary refuge and sanctuary, not an ideology-free zone but one from which to confront reality all the better, an opening into and out of reality preventing its closure and predetermination. (1998, pp. 219-220)

In 2003, Helen Nicholson published "Acting, Creativity, and Social Justice: Edward Bond's *The Children*", a play with children in the leading roles. A set point in her argument is a clarification Bond offers for his Theater In Education (TIE) that,

> TIE does not cure or punish. It does the only moral—and practically useful— thing that can be done to bewilderment and violence. It turns it to creativity. It does not stop at helping the disaffected to understand themselves and others, vital though that is. It gives them the only reward creativity can give—the ability to change. That is something that cure and punishment could never do. (Stuart, 1998, p. 118)

In order to justify her argument in "The Social Psychology of Creativity" Beth Hennessey resorts to a medical approach. She believes that the work for optimization goes through supporting immunization system:

> Whether creativity and motivation might be maintained even in the face of reward. In our design of these experiments, we were guided by a medical metaphor. We decided to look at the extrinsic constraint of an expected reward as a kind of germ or virus and wondered whether it might be possible to "immunise" children against its usually negative effects on intrinsic motivation and creativity. Again drawing on a biological analogy, our goal was two-fold: (1) to strengthen intrinsic motivation and (2) to provide antibodies (techniques) for fighting extrinsic motivation. (2003, p. 264)

Hennessey too argues for paving the way for resistance against the ills. An appeal to medical language is a demand for immunity rather than healing which is the way of received psychology. Her concern with production of antibodies and techniques can be equated with a practice of conditions of flow which will be discussed here. Nicholson, in corroborating Bond's own theory, tries to exonerate him from "moral corruption" in the content of Bond's plays and reveals his social optimism.

Furthermore, Nicholson tries to differentiate between self-discovery and self-creativity in *The Children*:

> The idea that, at the end of the play, Joe [the major character] embodies the experiences of other characters is insightful and marks the difference between self-discovery and self-creativity. Joe does not engage in an individualised process of introspection but carries with him the experiences and attitudes of his friends into the adult world. Self-creativity is necessarily a shared and social experience through which, in Bond's terms, the Friends were seeking their humanness. (2003, p. 17)

To expand the horizon, it is to draw attention to Alan Vardy's comment on the politics and poetry of the historical John Clare, that "central to Clare's poetic principles was the idea that an interrelationship existed between the aesthetic issues of "low diction and self-creation":

> He believed that the ethics of representation per se was at stake in discussions of his use of local vernacular speech. Clare's defence of idiomatic speech was based on the assumption that only through local language could local objects be accurately, and truthfully, represented. Calls for the purification of Clare's language, besides being couched in class condescension, threatened the very objects Clare wanted to preserve and elevate. His poetic representation of the landscape established the aesthetic value of its constitutive objects and resisted the commercial values that threatened its destruction. (2003, p. 17)

Michael Patterson tries to look for "abilities" in Bond as a political playwright:

> This ability to create arresting images, through the use of compassionate characterization and minimal, poetic dialogue has made Bond one of the most important political playwrights of the second half of the twentieth century; not by the exercise of reason but by the painstaking construction of pictures. (2003, p. 153)

The “arresting images” is represented as a shock to agitate. Patterson refers to the differences between Bond and Brenton in connection with the ‘shocking” images they can bring to their works:

> The shocks in Brenton’s plays occur in his use of provocative content and unexpected juxtapositions rather than in an aggressively interventionist style of theater. The attempted rape of the Celt takes place in a realistically written scene (indeed a symbolic representation would no doubt have been more acceptable). Brenton may therefore be regarded as inherently a reflectionist writer: we seldom encounter the explicit “aggro-effects” of Edward Bond (an exception is the adolescent image of corpses being turned into jam in the play on which he collaborated with six other writers, *Lay-By*, 1971). (ibid., p. 93)

In 2004, Simon Jones included “innovation” in the title of his article; “New Theater for New Times: Decentralisation, Innovation and Pluralism, 1975–2000”. He targeted “the process of re-definition” and wrote explicitly of innovative new theater and its “unpredictable” nature (p. 452), yet the limitation of an article of a twenty-five year span, apparently made him vulnerable to oversimplification. Therefore, a need for gathering a cumulative data of *creativity* is still the first step of progress. It is the recognition of systematic study of creativity in postwar political theater of mid 1970s along with transition of psychology from healing to immunity makings and health. In an edited book, *Promoting Health through Creativity for Professionals in Health, Arts, and Education*, Therese Schmid offers an extensive program of relation of health and creativity. In particular, Schmid raises the question of “What is to be done?” against a gap in qualitative

methodologies, of the "effect of innate creative capacity on health and well-being" (2005, p. 205).

- Creativity, in the forms of problem solving, ingenuity, innovation and inventiveness, is an innate capacity of everyone, that can be exercised at will and can be applied to everyday activities.

- The positive feelings elicited by creativity – feelings of pleasure, excitement satisfaction should be described as an outcome and component of creativity that can be a vital part of positive health and well-being.

- Creativity is as vital to health and well-being as are physical exercise and diet.

- Creativity is a useful, practical and exciting tool to be used for all manner of ventures.

- Creativity can be used in many situations. It can be used to solve all kinds of problems. It can be used for devising all kinds of aids or artefacts, … to create something beautiful, … be a distracter from painful and negative thoughts, … prevents and alleviates some types of depression, [and] sometimes even be used to achieve the apparently impossible.

- Our creativity is valuable, and we should cultivate it and call upon it at every opportunity.

- Creative activity within groups of like-minded people will provide positive sense of social belonging. … [and]enables us to help each other to cultivate the skills of accessing and using our creativity.

- Talking about creativity intelligently without being coy or self-conscious is very important and demands a little time devoted to learning the language of creativity.

- What constitutes a healthy life rather than the absence of disease.

- The definition of health should incorporate an occupational perspective. It is vital to the health of a nation for everyone to know what healthy activities are and what unhealthy activities are. People need meaningful and purposeful activities in order to experience health and well-being.

  (2005, pp. 208-209)

Among the recent advances, problem solving, positive feelings, its diet-sport-effect, general practicality and utility, value for communities, affirmation of health, and the need for meaningfulness. The following lengthy and unavoidably sketchy argument pivots around problem solving, happiness, well-being, utility, capacity, friendship, intelligence, and unassuming nature, immunity/treatment, and eventually health studies.

In spite of the vast studies on the postwar political theater of 1970s, it is remarkable that the creative line of these plays is a rare subject of argument in literature. Two typical treatments of "creativity" have been either to use it as a verb in the sense of "make" or as sheer "adjective". To do so it requires that we should first see the arrangement of SMC then read traits of a creative personality, the work of creativity, its ecology, and finally achieving autotelicity in creative dramatic personas i.e. they do the work for its uplifting experience.

1.11. The work of creativity.

The cognitive process governing with Csikszentmihalyi's adoption of a phenomenological approach to understanding mental processes leading to creative thinking. He tries to re-develop a five-stage scheme:

- *Preparation*: becoming immersed, consciously or not, in a set of problematic issues that are interesting and arouse curiosity.
- *Incubation*: during which ideas churn around below the threshold of consciousness. It is during this time that unusual connections are likely to be made.

- *Insight*: sometimes called the "Aha!" moment, the instant when Archimedes cried out "Eureka!" as he stepped into the bath, when the pieces of the puzzle fall together.

- *Evaluation*: when the person must decide whether the insight is valuable and worth pursuing. This is often the most emotionally trying part of the process, when one feels most uncertain and insecure. This is also when the internalized criteria of the domain, and the internalized opinion of the field, usually become prominent.

- *Elaboration*: It is probably the one that takes up the most time and involves the hardest work. This is what Edison was referring to when he said that creativity consists of 1 percent inspiration and 99 percent perspiration. (pp. 79-80)

These categories cover the stages leading to the birth of an idea or new product. In the meantime, Csikszentmihalyi carefully reminds us that the order can be changed or even two insights can occur at the same time.

1.12. The Flow of creativity.

A gloomy side of the twentieth century was depression after two World Wars and anxiety about the rising conflict during the Cold War era, the boring fear of a Third World War. More specifically, Csikszentmihalyi's theory of "flow" is to find a way out of the impasse of anxiety and boredom. We have developed a cultural system to immunize ourselves against the "treadmill of rising expectations" writes Csikszentmihalyi (1991, p. 10). Thus, he argues for a condition flow where a free consciousness chooses to avoid 1) *anxiety* because of rise of challenge and 2) *boredom* because of its lack. The figure below represents Csikszentmihalyi's theory of flow (1991, p. 74) more clearly:

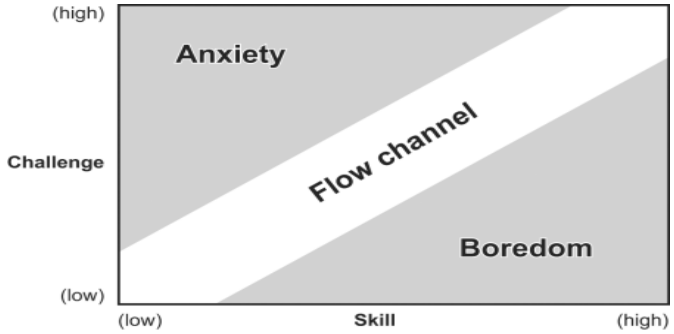

Figure 1.3. ***Csikszentmihalyi's Flow diagram***
(Adapted from: Csizkszentmihalyi, 1991, p. 74).

As a state, flow means to move freely and effortlessly. It is achieved when the challenges of the task match the skills of the *conscious* act of the performer. It is the appreciation of the needs of the given situation and working for improvement. The idea of flow holds a special meaning for Csikszentmihalyi and it has been a recurrent motif in his works: from *Beyond Boredom and Anxiety* (1975), *Flow* (1990), *Evolving Self* (1993), *Creativity* (1997), *Finding Flow* (1997), to *Flow in Sports* (1999), *Flow: The Classic Work* (2002). In the *Handbook of Positive Psychology*, he co-authored an article, The Concept of Flow, defining the channel of flow in the following words:

> a flow channel along which challenges and skills matched; a region of boredom, as opportunities for action relative to skills dropped off; and a region of anxiety, as challenges increasingly exceeded capacities for action. (Jeanne Nakamura & Csikszentmihalyi, 2002, p. 94)

Perhaps a mathematical analysis would clarify the diagram. If the amount of challenge is bigger than the required skill to handle it, one becomes anxious. If the required skill is bigger than the amount of the challenge then one feels bored.

However one can direct himself or herself to the channel of flow through the following nine stages:

1. There is clear goal at every step.
2. There is immediate feedback to one's action.
3. There is a balance between challenge and skill.
4. Action and awareness are merged.
5. Distractions are excluded from consciousness.
6. There is no worry of failure.
7. Self-consciousness disappears.
8. The sense of time becomes distorted.
9. The activity becomes autotelic.

(1997, pp. 111-113)

When these conditions are achieved, the experience becomes autotelic. In Greek *auto* stands for self, and *telos* means target thereby Csikszentmihalyi maintains that "common to all forms of autotelic involvement is a matching of personal skills against a range of physical or symbolic opportunities for action that represent meaningful challenges to the individual" (p. 181). The autotelic experience is a reinforcing property of the state of flow. It means doing something for the pleasure of doing it and not for the expectation of an external reward or benefit.

In a very succinct review of a study of creativity from the late seventies to the nineties, Mark Runco, now director of Torrance Professor of Creative Studies reminds that E. Paul Torrance, the American Psychologist and developer of Torrance Tests of Creative Thinking (TTTC) was interested in the Far East perception of creativity, Satori which is "the moment of enlightenment when one sees into one's own nature" (Pritzker 2011, p. 539) and its relation with Zen,

"enlightenment by direct intuition through meditation" (ibid.) and Csikszentmihalyi's theory of flow:

> Torrance (1979a) looked to Japanese culture in his search for an understanding of creativity. He spent some time living in Japan and emphasized parallels between the Japanese concept of satori and creativity. Satori apparently can be defined in various ways, and it may be one of those Zen concepts that must be discovered for oneself, but Torrance did point out that satori is a kind of enlightenment and understanding, a kind of "a-ha," which results from devotion, being in love with something, constant practice, concentration, "absorption to the exclusion of other things" (p. ix), and most of all, persistence. Clearly, it is possible that the experience of satori parallels and may overlap with Csikszentmihalyi's (1990) concept of flow. (2007, p. 275)

Later Mark Runco pointed to the affinities between what Csikszentmihalyi suggests as experience of flow (ibid., p. 275) and "the flowering of production" during the so-called "The Golden Age". Although the golden age of Theatre in England was the Age of Shakespeare, nevertheless, postwar theater flourished partly because of rediscovery of medieval dramatic traditions as Angel-Perez, a French scholar of English drama, indentifies the "palimpsest" essence of English political theater:

> Today's political theater while seemingly want to break with any kind of tradition, is, in its very essence, palimpsest: it "grows" on a pre-existing form. The necessity for modern drama to write on drama appears a means not only to investigate its own mechanisms but also to stage its own social and political preoccupations. (1997, p. 16)

Hence, Perez identifies the domain, the medieval forms of political theater and the need to go beyond that domain. Furthermore, she briefly refers to the autotelic nature of the theater in question based on the social framework subsidizing it (p.

28). In his *Flow: the psychology of optimal experience*, Csikszentmihalyi defines the "autotelic experience":

> The term "autotelic" derives from two Greek words, auto meaning self, and telos meaning goal. It refers to a self-contained activity, one that is done not with the expectation of some future benefit, but simply because the doing itself is the reward. Playing the stock market in order to make money is not an autotelic experience; but playing it in order to prove one's skill at foretelling future trends is - even though the outcome in terms of dollars and cents is exactly the same. Teaching children in order to turn them into good citizens is not autotelic, whereas teaching them because one enjoys interacting with children is. What transpires in the two situations is ostensibly identical; what differs is that when the experience is autotelic, the person is paying attention to the activity for its own sake; when it is not, the attention is focused on its consequences. (1990, p. 67)

From the seventies Csikszentmihalyi has been working on balancing challenge and skill which he finally theorized it as the flow experience. It is to do work for own sake; hence, what matters is the quest itself.

1.13. Creative surroundings.

It is paramount that environment plays a crucial role in everybody's life. A variety of synonymous but technical terms such as milieu, zeitgeist, and social determinism have been used to delineate the effect of a context on our life. The idea of 'surrounding" in Csikszentmihalyi follows a similar agenda. His terminology refers to the spatiotemporal context that a personal creative life demands. He makes a difference between two kinds of surroundings: macro-environment, the social, cultural, and institutional context in which a person lives, and the micro-environment; the immediate setting in which a person works" (p. 139). He maintains that creative people have the power to give a *pattern* to their

surroundings (pp. 144-45). Moreover, being in the right place for Csikszentmihalyi means:

- Access to the domain, e.g.: hot spots
- Access to novel stimulation, e.g.: sound competition
- Access to field, e.g.: literary circles
  (pp. 56-57)

Although an inspiring context usually leads to more creativity, Csikszentmihalyi emphasizes having a "prepared mind" which means "that unless one enters the situation with some deeply felt question and the symbolic skill necessary to answer it, nothing much is likely to happen" (p. 136). The clarity of this situation grows on the sub-conscious activity rather than an intentional focus. That is why Csikszentmihalyi came up with the idea of "creating creative environment". Having said this he posits that "a supportive symbolic ecology" (p. 142) gives a boost to efficacy in daily life. He specifies that since creative people are able to master themselves; they can also give "patterns" to their life, i.e. they can control time and their habits. Albert Bandura, the Canadian psychologist, subscribes to a similar idea that optimism in life matters:

> In sum, the successful, the venturesome, the sociable, the nonanxious, the nondepressed, the social reformers, and the innovators take an optimistic view of their personal capabilities to exercise influence over events that affect their lives. If not unrealistically exaggerated, such personal beliefs foster positive well-being and human accomplishments. (1997, p. 13)

One have to take notice of realistic economy of such endeavors as well. Fortunately, from ancient times, drama and creativity have been two sides of the

same coin. Using a monetary metaphor here is to identify the economic prosperity enfolding both of them within the economic crisis of the seventies. Noteworthy is the firm link between creativity and economics. In his *Creativity: Theories and Themes,* Runco states that:

> Economic concepts are very useful for explaining some of the fluctuations that occur from era to era, in creative activity and many other domains. Even the most basic economic concepts, cost and benefit and supply and demand, have good explanatory power. Take a renaissance: At that point, in history many segments of a given population were creative and innovative. Why? Because there was an obvious benefit, and the demand was high. Society appreciated and rewarded creative efforts. Moreover, the costs were low. The result is an increase in the supply of creativity. Although this may sound simplistic, keep in mind that this is an attractive feature in theories: they have explanatory power but are parsimonious. Also keep in mind that these economic concepts do not just apply to the exchange or flow of cash. They also explain psychological tendencies. Indeed, Rubenson and Runco (1992, 1995) developed a psychoeconomic theory of creativity with exactly this in mind. It relies on economic concepts, including those given earlier, but is applied to tolerance and social stigma, divergent thinking, and ideation. (Runco, 2006, p. 234)

The economy of English Theater during the 60s and 70s depended on subsidies. A comparison with the Renaissance as the "golden age" and postwar period as the heyday of political theater in England reveals an interesting affinity. In both eras, there is a remarkable degree in reduction of the costs. For instance, when Runco discusses creativity from the perspective of psychoeconmics he notices that:

> The notion that "the cost of creativity is low" during a renaissance implies that there is little social stigma to being unconventional and creative. There is, then, a high tolerance for creativity. That is not always the case: frequently creative behaviors are costly. An individual can be alienated for them, in which case there is a cost for being creative. (Runco, 2006, p. 234)

Every creative act requires investment to evolve. This is what happened in a theater that depended on subsidies. Baz Kershaw in *The Politics of Performance* (1992) correctly refers to the cost and advantage of working with or without subsidies in alternative theater:

> In under ten years, the alternative theater movement had grown from almost nothing to a position of contributing almost a third of the product of subsidized theater, for just over a tenth of the total subsidy. Obviously, the means of production in alternative theater were remarkably cost effective. … alternative theater movement had almost doubled its share of the subsidy cake by 1984. (Kershaw, pp. 50, 51)

In England the political theater elevated itself to recognition and staging creativity after the disruptive 1956 onwards. It was a courageous theater, romantic, catastrophic, re-normalizing magnified dramatic endeavor in the face of all dismal experiences of the 1970s toward the serious pursuit of creative living. Analogous to Csikszentmihalyi's theory, they care about "experience [of] intrinsically rewarding life in the present, instead of being held hostage to a hypothetical future gain" (1991, p. 69). Csikszentmihalyi remains unique in presenting scholarly research in lucid terms which is quite similar to what the language of drama offers. The present research intends to discover the autotelicity in Postwar English Political Theater through a decade.

Another level of the present debate analyzes creativity in contrast with alienation. Marx highlighted the concept of alienation between the employer and the employed. In the early twentieth century, George Bernard Shaw in his play, *Major Barbara* (1904), portrayed a young woman working with the Salvation

Army. Shaw only confronts her with the financial generosity of her own millionaire father, running an armament factory, and also a donor to the Salvation Army. Consequently, Barbara is alienated from her voluntarily contributions to the poor.

Between the two world wars, as well as Post World War II there we witness to two major varieties with the theme of alienation culminating in Bertolt Brecht and The Theatre of the Absurd. Developing his own theater in breaking away from the classic three unities, Brecht named it Epic-Theater where he wanted to estrange his audience from being seduced by the performance with making a distance, V-effect with actor indicating that he or she is only playing the given role. Through some techniques such as turning the lights on, gestus, raising placards, and a montage of non-linear cohesive episodes (epics) he intended to make the audience to be aware of the theatricality of the staged play. The influence of Brecht in England is a controversial debate among scholars. Elsom highlighted 'social alienation first in Osborne" (1979, p. 81) and Diana Bishop, in her doctoral dissertation, raises the question: "Brecht for all seasons?" (2002, pp. 62-118). She tried to answer that, though British theater undeniably utilizes his techniques, we should not take for granted the pragmatist background of theater in Britain in contrast with East Germany where Brecht spent and developed his theatrical career. For Bishop a distinction should be made between rational and emotional theater. While Brecht generally relies on rationality, it seems that it is emotion mostly valued in British theater. For Patterson the question of Dramatic Theater should be

addressed in terms of Reflectionist and Interventionist kinds of theater to suit the production of postwar British political theater. The following comparative table clarifies the question:

Table 1.1. ***Two Strategies of Post-war British Political Theater*****.**

Reflectionist	Interventionist
Realism	Modernism
Reflection of Reality	Analysis of Reality
Objective	Subjective
Recognizable world	Autonomous word
Complete, rounded	Fragmented, open-ended
Usually set in present	Often set in the past
Scenes linked sequentially	Montage (“epic” structure)
Human nature is unalterable	Human behaviour alterable
Action derived from characters	Characters derived from actions
Empathy	Distance
Psychology	Social forces
Set design imitates real world	Set designs consciously theatrical
Limited to every behaviour and language	Uses many theatrical elements (songs, poetry, etc.)
Lay claims to being popular	Lay claims to being popular
Change used by considering world as it is	Change used by posing alternatives

(Adapted from: Patterson, 2003, p. 24)

Patterson did not discuss Stoppard. He only made a brief comparison between Stoppard and Bond in their reworking of Shakespeare's plays (p. 141); Patterson categorizes Brenton and Barker as "reflectionist", and considers Bond as "interventionist" based on Brenton's 1974 *The Churchill Play,* Barker's *Stripwell* and Bond's 1971 *Lear*. Patterson's book covered to the period of 1979. Sometimes, even the playwrights too berate the role of psychology in theater. For instance, Brenton emphasized that he has "always been against psychology in plays" (as cited in Janelle Reinelt, 1985, p. 49). It is to forget the progresses in the domain of psychology along with other domains at the threshold of the third millennium. A glimmer of hope for creativity studies is a comment by Vincent Cassandro and Dean Keith Simonton, two positive psychologists:

> There is certain to be a place for creativity research within the positive psychology movement for some time to come. However, research concerning creativity and genius has yet to be recognized as a fully mainstream domain of psychological inquiry. We are certain that the celebrations marking the end of the twenty-first century will feature lists of the creative geniuses that have shaped society. We hope that such lists will be combined and complemented by the knowledge amassed by mainstream creativity and genius research. We might even wish that among those creative geniuses celebrated in 2099 will be at least one positive psychologist who fathomed the deeper secrets of this personally and socially valued human capacity. (2003, pp. 178-179)

The researcher's focus here stands out as unique since it rejects the de-psychologizing of political theater and provides evidence from a variety of Post World War II political plays through a systematic scrutiny of creativity. The watershed of postwar English Theater is known as Fringe Theater and for a

definition, two effective tactics would be delineating: 1) mapping out and 2) preparing a chronology. Thereby first, it is better to recognize the borders of a notion then to record specific historical events. According to the first tactic:

- Fringe as a geographical term, is located beyond the proscenium arches, notably in "touring" and "found" performance spaces.

- Fringe as a philosophical term, opposes the objectives of dominant theater practice and employs theater as a tool for political or social change.

- Fringe as an aesthetic term, emphasizes a continually expanding language of performance, a desire for instability and unpredictability, expressed through a unification the creative processes of the mind, body, and spirit. Rehearsals for these focuses on the abstract, the intuitive, and the unconscious aspects of human experience.

  (Kristine A. Crouch, 2003, pp. 33-36)

The three kinds of ideas above, favoring a "found" space, theater as a mean for "change", and "instability" re-affirms the experimental nature of fringe and it allows for more maneuvers. The second tactic recognizes five historical periods:

- In the first phase (1965–1970/1), alternative theater is primarily part of a sub-cultural formation and serves some of the functions of previous aesthetic avant-gardes.

- In the second phase (1970–1975/6), the sub-cultures have been absorbed into the counter-culture and alternative theater is beginning to serve a growing variety of audiences drawn from different constituencies in the formation.

- The third phase (1975–1980/1) inaugurates a period of consolidation in which alternative theater attempts to make increasing inroads into institutions and social groupings beyond its own cultural formation.

- In the fourth phase (1980–1985/6), the relatively close links between the theatrical movement and the wider cultural formation(s) begin to disintegrate. In effect, alternative theater starts to become a series of

> specialist practices, each appealing to its own type of audience, each having more or less distinct ideological projects.
>
> - In the fifth (and final?) phase (1985–1990/1) the cultural formations which were the basis of alternative theater as a movement fragment into a series of interest groups, and the process of specialisation begun in the previous period is accelerated.
>
> (Kershaw, 1992, pp. 87-89)

The "consolidation" period of the late 1970s is true of the scholarly discourse of creativity. There are some notable events that narrated the spread of discourse of creativity. Csikszentmihalyi and his mentor Jacob Getzels cooperated and coined *The Creative Vision* (quest for problem not solution). In 1978, David MacKinnon in his book *In search of human effectiveness: Identifying and developing creativity* subscribed to a systematic stable properties of [creative] products making them aesthetically useful across societies and over time" (Cropley and Cropley, 2011, p. 26). Mackinnon also used "captive inventors" to refer those hired by a university or a company. A Ph.D. is common (physics, biochemistry, ceramics, chemistry, engineering)" (Jane Piirto, 2011, p. 432). Robert Epstein proposed his Generativity Theory predicting "creative behavior through interconnections among previously established behaviors (Kerr, 2009). Modeling of the "aha" experience or insight with Catastrophe Theory was carried out. Development of Computer-aided creative thinking and problem solving mechanisms following Guilford, helped Paul Torrance to develop The Torrance Tests of Creative Thinking "to measure fluency, generation of numerous ideas at a time; flexibility, an ability to generate many

different kinds of ideas; originality, ideas that are unique and innovative; and elaboration, attention to and inclusion of detail" (Kerr, 2009, p.178). Furthermore, Teresa Amabile in 1983 publishing her original book, *The Social psychology of creativity* and later in her subsequent article, Motivation and Creativity (1985) pinpointed "that intrinsic motivation is conducive to creativity and extrinsic motivation is detrimental". (1985, p. 393)

Postwar and living under the shadow of Cold War reinforced the studies of psychological health and strength. It necessitated the study of human efficiency and when the right chord was struck, vast studies were devoted to the development of discourse toward optimized life experience. As mentioned, many psychology scholars have referred to the relation between creativity and health. For instance, in his comprehensive *Creativity: Theories and Themes*, Runco maintains that:

> Several theories of creativity imply that one of the best things a person can do to maintain health is to find opportunities for self-expression. This was implied by research on disclosure and the immune system, for example, and also true of the research on self-actualization. (Runco, 2006, p. 127)

It is at this juncture that both postwar political theater and psychology hopefully embarked to track down optimism as they began to move along with the self-esteem movement of the 1960s which was about "the feeling of being loved and accepted by others and a sense of competence and mastery in performing tasks and solving problems independently" (*Gale Encyclopedia of Psychology*, 2001, p. 571). It evolved into a theory of self-actualization by Carl Rogers, Abraham Maslow, and Rollo May who emphasized the significance of creativity.

Michael Billington writes of a clear division in postwar Britain between "those anxious to return to pre-war values and those who believed in change and progress" (1987, p. 29). Dean Knowles too writes of a "rhetoric of decline" in postwar British drama (2003, pp. 209, 306). A third approach, furthermore, invites us to think positively. Kershaw accurately sees that "nationalistic optimism was endemic in British society immediately following World War Two" (2004, p. 352) which reverberates in works of the playwrights as well. This is most evident in the intrinsic motivation of those who dramatized the optimizing experience of joyous work of creativity and its performance in their plays:

> *Edward Bond*: Critics annoy me. If a house is on fire and I shout "Fire! Fire!" I don't want people to commend my shouting ability, I want them to join in the firefighting. (1978, p. 71)
>
> *John Arden*: People must want to come to the theater because of the artificiality, not despite it . . . I am pleading for the revival of the Poetic Drama, no less. (1960, p. 25)
>
> *Howard Brenton*: I dream of a play acting like a bushfire, smouldering into public consciousness. Or – like hammering on the pipes being heard all through a tenement. (1975, p. 20)
>
> *David Hare*: The theater is the best way of showing the gap between what is said and what is seen to be done, and that is why, ragged and gap-toothed as it is, it has still a far healthier potential than some of the other, poorer, abandoned arts. (1978, p. 60)
>
> *Howard Barker*: A lot of my work is quite clearly pessimistic and I think the reason for that is that it is very difficult to be an optimistic socialist in England. (1980, p. 250)
>
> *Caryl Churchill*: Playwrights don't give answers, they ask questions. We need to find new questions, which may help us to answer the old ones or make them unimportant, and this means new subjects and new forms. (1960, p. 448)

> *John McGrath*: To tell the truth is revolutionary. (as cited in Bigsby, 1981, p. 38)
>
> *Arnold Wesker*: Optimism in art is the result not of happy endings and joyful exclamations but of the recognition of truths . . . whether the truth is a sad one or not. (1970, p. 100)
>
> *Tom Stoppard:* I'm sorry to tell you that my ambition in that direction [the feeling of his audience leaving the theater] are very modest and possibly shameful. I don't wish them to think very much more than that it was money well spent. (as cited in Brassell, 1985, p. 2)

Therefore, an essential question of optimism is suggested in the need for hard work in the face of economic travails. This is also a declared idea that it is impossible to continue in exhaustion after labor. Therefore, these playwrights appeal to find a way of moving ahead. McGrath's popular theater de-centered itself to Scotland in a similar way. Howard Barker believes in an uneasy victory of optimism, hopeful and adamant in "ceaseless definition of self and engagement in historical dynamics" (Ian Rabey, 1989, p. 100). In addition, Bond questions "fascism of lazy men" he looks for a constructive hope of "deliberate cruelty" (as cited. in Patterson, 2003, pp. 139, 146). According to Jenny Spencer, Bond's plays work "on behalf of a society that does not yet exist and the desire to speak for a society rather than always and only against one" (1992, p. 6). Brenton too is romantically anxious about the danger of falling into a "conspiracy of obedience" (Reinelt, 1985, p. 50). Hence, when Brenton defines theater as a "place for really savage insights" (Patterson, 2003, p. 104), he magnifies the challenge to the expectation of his audience. David Hare discovers the judgmental power of theater and in an

interview remarks on the problem of epic plays which demands, "keep[ing] the invention up" (Judy Oliva Lee, 1990, p. 170). Thus, Hare too repeats the non-stop process of work for emulation, for intractability of goodness (ibid., p. 181). Caryl Churchill finds in political theater agency to put under erasure the anxiety-boredom of gender politics. She tries to develop theater for a possible world. Finally yet importantly, Stoppard emerges both as a political playwright and a fervent admirer of freedom of speech from 1970s against the repression in the Eastern Bloc followed by his joining Amnesty International. All this flows into his recent political writings: *Coast of utopia: Voyage, Shipwreck, Salvage* (2007), *Rock"n" Roll* (2007) and an introduction for Pen Anthology, *Writers under siege: voices of freedom from around the world* (2006, 2007), as well.

1.14. Frameworks of reference.

Under the heading of frameworks of Reference, four major axes can be categorized within the four plays. In Bond's, ballad and pastoral poetry, frame the story of *The Fool*. Stoppard appeals to Catastrophe Theory from mathematics and links it with philosophy and football. Brenton finds mathematics and in particular particle physics to align his play *The Genius*. Finally, the baroque painting provides the context of Barker's *Scenes from an Execution.*

In the first chapter, ballad and pastoral poetry outlines the context of Bond's play about John Clare. The second axis, which is dealt with by Stoppard in *Professional Foul*, takes a mathematical concept, i.e. Catastrophe Theory. The third

framework contributes to Unified Field Theory and method of renormalization in Brenton's *The Genius.* Finally, the fourth configurative framework of Baroque pertains to Howard Barker's *Scenes from an Execution.* A brief introduction to each framework that follows:

1.14.1. Pastoral poems.

The sluggish mood of Pastoral poetry collides with the dynamic wheel of industry and Bond's creative persona realizes the change late. According to Michael Squires in his *Pastoral Novel*:

> The term *pastoral*, used loosely, can function as nothing more than a synonym for peaceful rural life; it can indicate all forms of idealized country life; it can signify only the conventions of traditional pastoral; it can suggest any literature about shepherds; or it can apply to literature revealing a single dominant feature of pastoral as it has most frequently in recent critical usage. Modern critics have used the term to signify city-country contrast; complexity viewed as simplicity; criticism of life; an economic idyll, universal experience seen through the medium of the rural world; perspective; or a pattern of escape, illumination, and return. (Squires, 1974, p. 10)

If we consider the pastoralist's generative power to produce poems of a stable nature, i.e. idealized and idolized, we also have to be aware of the unpredictable perturbation of this relationship. In contrast, with the city pastoral poets who are like armchair politicians, the city pastoralist can rule the village from an assumed geographical superiority. The case and voice of the village poet who prefers to cling to nature itself and thereby working upon his poetry does not allow the

members of the field ignore his craft. The role of city pastoralist is that of an escapist while the landscape country poet stays loyal to nature in living within it.

1.14.2. Catastrophe theory.

A poetic mathematical analysis of French mathematician Rene Thom and Christopher Zeeman, his English counterpart is the second framework. They discovered and introduced Catastrophe Theory as an integral but less-explored characteristic phenomenon in nature. Generally, Thom is remembered as the discoverer and Zeeman as more a practitioner of the theory. In order to have a perception of Catastrophe Theory here is an elucidation by Evelyn Cobley who tries to tackle the theory in the examined play:

> Catastrophe Theory describes discontinuous change topologically. Thom's qualitative method creates models that are like "maps without a scale: they tell us that there are mountains to the left, a river to the right, and a cliff somewhere ahead, but not how far away each is, or how large." … It can therefore not predict behavior exactly. …The advantage of Catastrophe Theory is that it permits us to *make sense of seemingly illogical, inconsistent, or unnatural reversals of behavior*. …What is perhaps less obvious is that all living organisms and social systems are liable to catastrophic jumps. (1984, p. 54)

Among the interested mathematicians, Hassler Whitney (1959), Christopher Zeeman (1975), Thom (1974, 1984), Vladimir Igorevich Arnold (1986), tried their hands in discovering as many applicable examples of Catastrophe Theory. An important claim, to "make sense of illogical", Cobley continues:

> But Thom demonstrates that virtually all living systems are torn between their dynamic drive toward a potential and their counter-tendency toward inertia. They are bimodal, and any stable state is always temporary, as a system's overall equilibrium depends on cycles of stable and unstable

> states. Two or more possible stable states within a system therefore act as attractors and enter into conflict. When the system leaves one stable state, it enters a divergent zone where it is influenced by two or more equally strong forces. It is in this semi stable state that a catastrophe is a likely outcome. (1984, p. 57)

Thom's argument pivots around unstable conditions where inertia turns into activity. From the perspective of Csikszentmihalyi, who tries to cement his theory of flow of creativity, there is a similar pattern:

> Just as some individuals derive a keener pleasure from sex and others from food, so some must have been born who derived a keener pleasure from learning something new. ... But this is only part of the story. Another force motivates us, and it is more primitive and more powerful than the urge to create the force of entropy. This too is a survival mechanism built into our genes by evolution. It gives us pleasure when we are comfortable, when we relax, when we can get away with feeling good without expending energy. If we didn't have this built-in regulator, we could easily kill ourselves by running ragged and then not having enough reserves of strength, body fat, or nervous energy to face the unexpected. (p. 109)

Therefore, dynamic and inertia in Thom's theory parallel with entropy and adventure in Csikszentmihalyi's argument about our built-in mechanisms. In the work of creativity the stage of insight can be an example of the semi stable of facing the unexpected.

1.14.3. Unified field theory and re/re-normalization.

One of the "unexpected" features of nature, which bewildered the scientists of quantum physics, was the speculation in the unforeseen problem of infinities. On the one hand, the inertia that happened after the dropping of atom bombs over Hiroshima and Nagasaki in 1945 which made some of the nuclear physicists give

up scientific life altogether. On the other hand, the spirit of adventure, to complete the puzzle image of the universe which even Albert Einstein left unfinished, was still haunting many of his colleagues and students. A major obstacle was the riddle of unnecessary amounts of infinites that prevent scientists from developing consistent equations. They find themselves in a quagmire of infinities that was originated from a phenomenon called self-interaction. Accordingly, they knew that an electron, due to its ignorable mass, engages in interaction with itself producing infinities. However, they did not understand how to deal with doing calculations on amounts of infinity yields nothing but infinity.

An elaborate solution suggested by the American scientist Richard Feynman was helpful. Moreover, a similar but not as elaborate solution was suggested by Julian Schwinger and Sin-Itiro Tomonaga. It was an irrational method at first sight and, as Feynman wrote, "it works only because you know what answer you are trying to get" (John and Mary Gribbin, 1999, p. 316). Feynman had the courage to make fun of his idea with the charge of irrationality in his book *QED* that "having to resort to such hocus-pocus has prevented us from proving that the theory of quantum electrodynamics is mathematically self-consistent, [renormalization] is what I would call a dippy process, and yet, it works!" (ibid., p. 342). He convinced the Nobel Committee in 1979 to award him, the Nobel Prize in Physics.

> "nearly all the vast apparent variety in Nature results from the monotony of repeatedly changing just these three basic actions": the movement of a photon from one place to another, the movement of an electron from one

> place to another, and the interaction of an electron with a photon. (ibid., p. 316)

However, it is the passage from "renormalization" (i.e. sweeping anxiety and dilemma under the rug) to, what I suggest as, "re-normalization" (i.e. realizing them as intact personalities before becoming afflicted with negative feelings, as a self-interacted electrons, with dilemmas) that enables Gilly and Leo, as the two creative protagonist of Brenton's *The Genius* to overcome their preoccupations and dilemmas, and finally to get rid of them. In his *Conceptual Developments of 20th Century Field Theories*, Tian Yu Cao writes of Feynman's method of Renormalization:

> Physically, Feynman's relativistic cutoff is equivalent to the introduction of an auxiliary field (and its associated particle) to cancel the infinite contributions due to the ("real") particles of the original field. Feynman's approach was different from realistic theories of regularization or compensation. Feynman's theory of a cutoff is formalistic in the sense that the auxiliary masses are used merely as mathematical parameters which finally tend to infinity and are non-observable in principle.
>
> Feynman's other contribution to the renormalization programme The diagram rules are a convenient and powerful tool which enabled Feynman to express and analyze various processes described in QFT, and to clearly embody the ideas of Tomonaga, Bethe, Lewis, and Schwinger about canonical transformation, separation of the divergences, and renormalization. All these provided prerequisites for Freeman Dyson to propose a self-consistent and complete renormalization programme through further analysis and combination of the contributions of the diagrams. (1998, pp. 201-202)

As mentioned, the experimental effect of sweeping dust of the infinities under the rug or to the method of cutting it out works for an optimization and Brenton's creative characters can succeed in re-normalizing their conditions.

1.14.4. Baroque painting.

Finally, in Howard Barker, the story of painters in the early seventeenth century requires that the art of this period be examined. The Late Renaissance Art was a passage from Mannerism to Baroque and according to Arnold Hauser in his *The Social History of Art* provides the following succinct analysis of the two schools of Renaissance paintings:

> As an artistic style, mannerism conformed to a divided outlook on life which was, nevertheless, spread uniformly all over Western Europe; the baroque is the expression of an intrinsically more homogeneous worldview, but one which assumes a variety of shapes in the different European countries. Mannerism, like Gothic, was a universal European phenomenon, even if it was restricted to much narrower circles than the Christian art of the Middle Ages; the baroque, on the other hand, embraces so many ramifications of artistic endeavour, appears in so many different forms in the individual countries and spheres of cultures, that it seems doubtful at first sight whether it is possible to reduce them all to a common denominator. (1968, p. 153)

Eventually, in all four frameworks of reference there are two notable elements of dramatic jump: from the abrupt beginning of a ballad story, to jump points in catastrophe theory, to sudden putting aside of infinities in renormalization method, to coming out of the canvas toward the viewer in baroque painting.

1.15. Outline of chapters.

Chapter One is arranged in two parts: theory and literature review. After introducing Csikszentmihalyi and his Systems Model of Creativity (SMC), the researcher tries to make a link to the second part: a survey of postwar political

theater in England. In the second part, the focus is to trace the literature that paved the way for the present study.

Chapter Two examines SMC in Edward Bond's *The Fool*. Bond focuses his play on the life of a minor poet to criticize the constructed mentality of flora and fauna of the English Romantic period when most of its poets were either outcasts or stricken with destitution. Nevertheless, Bond's protagonist, John Clare, the late romantic poet, turns out to lead a creative life. The play stages how Clare's inability to make a living drives him to a mental break down. However, Clare gains respect amidst the irrationality of his environment. The stammering poet of the final scene seizes the moment to be "fluent" in Guilford's terminology, i.e. "producing a large number of ideas per unit of time" (1958, p. 42). His inmate-companion Mary Lamb too attests the prolific life of Clare, "Hundreds of ballads. Songs" which Mary "cop[ies] them into a book" (8: 71).

Chapter Three takes a new look on scholars of philosophy and their creativity in Tom Stoppard's *Professional Foul*. They are professors and a student who are given an opportunity to attend a philosophy colloquium. Stoppard's first scene takes place on a flight from London to Prague where Professor Mckendrick offers his Catastrophe Theory to a hesitant-to-accept peer Professor Anderson. Moreover, the latter, in the second scene, is accosted by his former student Hollar who offers him his doctoral thesis. Unable to continue his studies in Prague under communism, Hollar makes Anderson take the manuscript to be published abroad.

Therefore, Stoppard's hero, Anderson gains insight during the play that he must work for the liberation of the very idea itself more diligently. The point is that these philosophers have rewarded themselves with creative thought already.

Chapter Four sheds light on freedom of knowledge in the creative lovers" embrace against "the barbed wire" in Howard Brenton's words in his *The Genius*. Known as a sister-play to Brecht's *The Life of Galileo*, Brenton replaces religious suppression with state surveillance. Gilly and Leo represent "the children of Galileo" (p. 26). Although these two characters yield their papers and equations to both West and East Blocs, they keep their equations for themselves and in a love of knowledge itself and in care of each other exemplified in the pursuit of unified field theory.

Chapter Five takes Howard Barker's *Scenes from an Execution* as its focus of illustration of the systems model with two creative painters from the late Renaissance period. Galactia and Carpeta are two different stylistically painters who do not want to put painting at the service of war, and they therefore face inquisition. Similar to Brenton's creative scientist personas, they yield their canvas to state of church and unite to experiment with a new life in creativity.

Chapter Six is a conclusion to the arguments where both the Systems Model of Creativity and the Postwar English Political Theater meet. All the plays used as case studies pertain to the issue of persistent human endeavors in an atmosphere of one's dismal social condition.

Chapter Two: Edward Bond's *The Fool*

2. Introduction

This chapter examines Edward Bond's *The Fool: Scenes of Bread and Love*[7] written in 1975. In the same year, Peter Gill directed and staged it at the Royal Court Theatre (Bond, 1976, p. 18). The story of *The Fool* can be seen as an "autobiography of dead man" which is taken from the title of the last poem supplemented to the play itself. It is a testimony of undistinguished English poet named John Clare who belonged more to the gloomy side of the late Romantic and early Victorian periods of English Literature. It highlights therefore, the struggle for survival in the advent of industrialization. The play in attributing some poems to Clare at the end of the play disrupts the image of romantic comfort. In addition, there is no denial of the comfort resulting from the new machineries of the industrialized world but it is the portrayal of unskilled villagers who cannot live up to the far-reaching change. The play's emphasis on Clare as the sole creative peasant poet and the survival of his name certainly provide firm evidence of his crucial but forgotten function as the "true" keeper of nature.

[7] Edward, B. (1977). *The Fool: Scenes of Bread and Love*. London: Methuen. All citations refer to this edition.

2.1. A synopsis.

Edward Bond's *The Fool*, set in the late English Romantic Period, is a dramatic story of Clare whose poetic life is under threat. The lack of literate people as well as skilled workers, the shortage of economic resources in his village, and peasant class lead him to become devoiced. When the upper class, Lord Milton tries to privatize the woods, a village mob, led by Darkie, blindly loot the Parson, a village clergy. However, Clare outflanks the machinery of fencing the forest. He calculatedly remains the true keeper of nature and its voice particularly immortalizing it in the scribbled dialect of his East-Anglian rural community. He rejoices in a short period of success, however in the long run he cannot bring economic relief even to his own household and finally suffers a mental break down. The creativity of Clare, as indicated in the ironic fool of the title, is to live up to his agency and to produce political ballads even in the imposed prison of madness.

2.2. A review.

In order to remind the readers of the interest in the life of John Clare in recent years, the researcher would like to share pieces of information here. The most recent of these Ivan Cutting's production of *The Long Life and Great Fortunes of John Clare*, on 18 May 2013, a script written by Tom Ramsay which shows that the history of Clare suffering from psychological malady. A psychiatrist named Melody at best can read a treatment report of a "sick" patient Clare. Alan Foulds" novel *The Quickening Maze* (2009) tries to highlight the positive sides of

an asylum named High Beach; Epping, where Doctor Allen MD may be was doing his best to treat his patients.

In his article centuries "A language that is ever green: the poetry and ecology of John Clare", Ronald Paul claims that it is time to "listen" to Clare after

> It is this lower-class perspective in the poetry of John Clare that I want to explore in greater detail. Not only in order to see how the more political side of his thinking translates itself into poetry, but also to show how Clare's poetic response to the dramatic transformations in society of the time provides a unique, eye-witness account of the impact these changes had on the people who were the victims of them. (2011, p. 25)

Moreover, in 2003, John Bate's *John Clare: A Biography* too introduces the poet as suffering from bipolar disorder. Foss and Trick, from the Royal College of Psychiatrists in their review of Bate's successful biographical work conclude that the symptoms indicate that Clare was schizophrenic (2007). Meanwhile, Schuldberge writing of mental health reminds that,

> Biographical studies tended to find large numbers of people with schizophrenia among retrospectively diagnosed creative and eminent individuals, and to draw parallels between creative activity and schizophrenic cognition. (2011, p. 95)

However, D. Keith Sawyer, in his book, *Explaining Creativity*, argues that "the consensus of all major creativity researchers today is that there's no link between mental illness and creativity" (2002, p. 171). Hence, the implication for this study is that of recognizing Clare not as sick rather as one who unfortunately and belatedly faced the decline of his creativity and more specifically his reasoning

power. Niloufer Harben in her *Twentieth-century English History Plays: from Shaw to Bond* states that,

> The essential concerns of his history plays have direct implications for our time. The nineteenth century, focused in … *The Fool*, is an era Bond seems particularly interested in, for he sees it as the source of many of the tensions and aggressions of modern society. *The Fool* has for its background the radical overturning of England's rural world by an emerging commercial, industrial culture, and the destruction done to its art and traditions is embodied in the predicament of rural poet Clare, driven mad and institutionalized. For Bond art is the expression of moral sanity and robbing a people of this renders a society stagnant and inhuman. (1988, p. 218)

Harben indicates that Bond takes it seriously and captures the period of economic travails for writers during the romantic era or during the seventies to emphasize 'sanity" and the well-being of poor poets and dramatist. In 1976, Peter Gill quoted the experience of an actor in Edward Bond's *The Fool* that it is "a play of moments" (Gill, 1976, p. 22). To begin from the arrangement of these moments is to find a way for creativity which is major Bondian concern. It is to decipher cognitive moments of accomplishing a creative work. In an introduction to his play *The Fool*, Bond warns about the disastrous outcomes of breaking away from creativity. Bond argues that the irrationality of capitalism motivated a maddening lust for "possession" which is a betrayal of human "capacities"; it has made human beings "cut off from creativity, which is the discovery of other people" (p. x). Clarifying his position, Bond values capacities as constructive assets and requires his audience and readership to cherish them early and affirmatively. Hence, there is a need to follow the discourse of creativity and invest in healthier human

relationships. The Systems Model of Creativity figures out such interrelated link in terms of the capacities of Domain, Field, and Individual. The model defines *domain* as the embodiment of the rules, information, procedures and what is called knowledge that has to be learned and uncluttered thoroughly before creativity can happen. The *field* positions one or a group of individuals as the decision-making body upon the potential original products with a claim of creativity. Contemporary novelist, Judith Allnatt, who recently published a novel, *Poet's Wife* (2010), on the life of Clare's wife, Patty remarks the descriptive rural scenes from Patty's point of view. In an interview with Leftlion Online magazine for the promotion of her novel, Allnatt's reply to James Walker's questions "Did poetry save John Clare from madness or was it the cause? Is creativity a form of madness?", Allnatt clarifies that,

> When John Clare was admitted to "Northampton General Lunatic Asylum" in 1842 the cause of his madness was stated as "too much poetical prosing," as if self expression had inflamed his condition. He himself sometimes wished that he could return to the simplicity of a ploughman's life. On the other hand, one could argue that an active imagination will produce a multitude of thoughts, whether you write them down or not and that expressing them is a way of exorcising them and sometimes ordering or controlling them. As a writer, I think I can only see creativity as a good. I think it's far more damaging for a person to suppress their creative side and feel that a part of them is unfulfilled. (Walker, 2011)

As a novelist and a teacher of creative writing, Allnatt tries to correct her interviewer. With this last comment on Clare's character as a creative poet, it is better to view the practitioner *individual* as a person in the possession of

affirmative capacities or behaviors who commits himself or herself to be a creative personality.

2.3. Domain: poetry.

For Csikszentmihalyi, the domain is a bedrock or a playground that should be examined in its clarity of structure, centrality, and accessibility. A play such as *The Fool* encapsulates the domain of art and in particular English romantic poetry. As a rule of thumb, the domain of art covers an unconstrained structure. In terms of centrality, the dramatic world of *The Fool* pinpoints the late romanticism as an age of transition to Victorianism. It also provides a limited access to the poetic zeitgeist, i.e. the spirit of the age of the nineteenth century. Bond's play, hence, takes place in a domain of "loose structure" identified with aspiration that is more liberal, that eventually fades away into more rigid Victorian period. In effect, Clare's access to the given domain is restricted by his settlement in a rural atmosphere and peasant class where he has to make do as his wife Patty does, and follow his muse. In both the romantic period and the transition to industrialization, the centrality of the domain of poetry seems to be equivocal.

2.4. The role of the Field: Patty, Charles and Mary Lamb, patrons, and editors.

The second component of the model, Field, refers to experts who both pave the way for creativity and bar it. Known as the gatekeepers, they either support or discourage practitioners in domains. To illustrate the role of the field in the frame

of a play, one should look for "high possibilities" of romantic poetry and Clare as its taken-for-granted poet.

At the first level, in Bond's play, Clare's efforts are rewarded during his short period of success. He rejoices in the selling his poems, finding patrons and editors and attending literary circles. The oft-quoted lines from Bond's *The Fool* is a remark that belongs to Patty as the wife and intimate field of Clare, "His books learn you nothing and for that one needs no book (6: 60).

Some of these members of the field have a share in the play itself. Mrs Emmerson is a widow who supports Clare. She is the one who introduces him to Lord Admiral Radstock, a patron and an author himself. She arranges his meeting with Charles Lamb and Mary Lamb as well. Radstock edits Clare's poem for publication and asks him to censor parts that seem to be as biting the feeding hands of the rich who can afford to buy his books. Clare's journey to London is a fruitful event since it links him with the field. However, in one of the crucial dialogues, two patrons debate on the work of a poor poet who infuses his own reservations about the accumulation of wealth:

> ADMIRAL: I have one reservation. Not serious. The fault of a narrow horizon. Those remarks in – poem named after your village –
> MRS EMMERSON: Helpstone.
> ADMIRAL: (You see we've discussed it) – which criticizes the landowning classes – snack of radicalism.
> MRS EMMERSON: (*reciting*). Accursed Wealth! –
> ADMIRAL: That bit.
> (5: 42)

After a rehearsal for social criticism, Clare has to take care of the explicit sexual imagery of his poems. It is case of bowdlerizing poems in the presence of the poet himself:

> ADMIRAL: And the poem "To Mary". You can't put a book that contains such lines into a hand of a young lady. *I* don't think they're suitable even for the privacy of the bedroom – and I've been round the world twice – but if you choose to think of Mrs Clare as –
> (5: 44)

In Scene Five, Clare goes through an inquisition trial for his censuring position. In the first place, he has to soften the tone of his criticism of those who can afford to buy his books when paper was regarded as luxurious. In the second place, Clare is made to prepare a bowdlerized version of a poem if he wants to be published. According to *John Clare: the critical heritage*, an edited volume by Mark Storey:

> He was at the mercy of those who insisted on treating him not as a child only, but as a problem-child. Everything he wrote had to be submitted to *their* censorship. With inherent fatalism he resigned himself to their ceaseless interferings, knowing himself to be at a permanent disadvantage, but there were times when it went against the grain. As a peasant, there was always a certain amount of stiff-necked independence about him. Personal vanity he did not know, but he felt the craftsman's solicitude for his work. (1973/2002, p. 398)

The arrangement of the given dialogue is pivotal to an understanding the role of the field in *The Fool*. The use of the "reservation" and "narrow horizon" indicates a limiting filter i.e. the poet should submit to warnings and censorship that he is not heedful enough in his rural recollections. Clare's criticism is censured and is looked upon with disfavor. Since the target of Clare is revealed to be the rich, "accursed wealth", it is noteworthy that a historical play's argument here collides with

Csikszentmihalyi's scrutiny in his "Implications of a Systems Perspective" which endorses the significance of wealth:

> Even to publish poetry, in one of the least expensive domains, requires access to press, paper, and distribution outlet. Not surprisingly, creativity in the arts and science has flourished historically in societies that had enough surplus capital to finance experimental work. … As the resources accumulate in one place, they lay down the conditions that make innovation possible. (p. 324)

It is an accepted fact that most of the English romantic poets were poor. To afford the required stationery was not that easy as Csikszentmihalyi assumes. Regarding the historical evidence, Clare had to tackle two problems. *In John Clare: A Literary Life* written by Roger Sales, a literary historian, one can come across the following remarks:

> Proper paper and quill pens were luxuries only to be dreamed about at the start of Clare's literary career. He had to use any old scrap of paper that was going, sometimes using his hat as a sort of desk when writing outside. The scraps had to be hidden away in the early days so that he did not get ridiculed for his mad ambitions. His mother threw some of them away by mistake. He made his own ink. (Sales, 2002, p. 158)

As Sales too knows, a creative practitioner usually stands vulnerable in the forefront of blame, humiliation, and even threat when introducing his or her new idea. What he correctly brings to light is the lack of sympathy of a reluctance to listen to Clare. Bond refers to the economic problem of affording paper during Clare's journey to London and Charles Lamb reminds him of the high costs of living in London. The most available solution for Lamb working as clerk was to writes on the back of the bills of his clients:

> LAMB: I write on the back of the bill and promissory notes when the governor's out of office.
> MRS. EMMERSON: John doesn't know what they are.
> CLARE (*smiles excitedly*). Ay. Bills are never paid and promises never kept.
> (5: 40)

Clare's experiment with a remote dialect and its introduction to the field are rewarded with the publication of his books. From the recklessness of the content of Clare's poems, to the structural disadvantage of editing Clare's ungrammatical poems in need of punctuation and even to the urge to standardize his choice of language, he is put under pressure by the city editors:

> MRS EMMERSON: Preparing the text. You don't even punctuate. Your penchant for native words. The foreign languages your readers know are Latin and Greek – not East-Anglian! Your – scribble has to be decoded and made accessible to polite society. That has to be paid for.
> (6: 53)

Thus, Clare's lack of proper use of punctuation, his appeal to dialect rather than standard language and his indecipherable handwriting largely makes Clare vulnerable to reactive fields. Alan D. Vardy's remark on this particular historical events concord with Clare's lifetime crisis with his editors, and with Edward Bond's dramatic image of Clare:

> The delays in publishing John Clare's third book were entirely caused by Taylor [editor of Clare's poems]. No number of tirades about 'slovenly" work can erase his culpability. Furthermore, the condition of the manuscript itself was a function of the author–editor relationship between Taylor and Clare that the publisher had always maintained was necessary in order to capture the wildness, the uncultivated energy, of Clare's poetry. From the outset, Taylor had stressed that he receive the poems unrevised. Clare, as a result,

> became unusually reliant on Taylor's judgment. He was simply following their normal pattern of book preparation, and any complaint concerning the problem of copyists is disingenuous. Clare could have found another publisher. As … he had powerful friends that urged him to do so. The intimate nature of the editorial relationship held Clare, even though as J. W. and Anne Tibble write: Clare could have done his own copying and correcting long before if he had been allowed to do so – or perhaps if he had been less filially acquiescent with Taylor. (2007, p. 7)

Although Clare had problems with editing his poems, the target of Vardy's blame is chiefly editors who engaged in a "disingenuous" career relation with him. Bond refers to the problem of punctuation with Clare. In another dialogue between Patty, the wife of Clare and Lady Emmerson, a visiting patron, about the status of a husband poet, Lady Emmerson assumes a nostalgic pose:

> PATTY: Was he a proper writer?
> MRS. EMMERSON: One's partiality blinds one. At first – but perhaps they became only ramblings, drooling, … (*Cries*.) O this terrible day! He was brave. He did so much – (*Hanky*.) but he couldn"t even get a living like any rough you see hanging about the lanes. Why? (*She tears her hanky in anger*.) I'm sorry.
> *She takes coins from her purse and gives them to* Patty.
> PATTY: *goes into the house.*
> (6: 59)

While Clare re-produces as naturally as possible the spirit and voice of his village, the one that was heard and understood by the dwellers, he has difficulty to channel support for his seemingly arcane domain of poetry. He can only sit for a rewarding experience of a composer named Mr. Corri (5: 47) on the stage of Covent Garden.

> MRS. EMMERSON: John, the Admiral's tea! And Covent Garden tonight. You shall learn Mr Corri's tune and whistle it to Patty.
> (5: 47)

In addition, the inability of members of the field, here editors, to "represent well" Clare's domain in practice leads to his gradual marginalization in his time. An incompetent member of the field Admiral Radstock, in a moment of dramatic irony brags about himself and tries to introduce himself as a seasoned explorer and author. Although Admiral Radstock's book is in its twentieth edition; *Friend, or a word in Season to him who is so Fortunate as to Possess a Bible or New Testament and a Book of Common Prayers* (5: 44), does not fit in with Clare's work though Clare was absent in stripping the village Parson. From the perspective of literary historian, Roger Sales, who argues for photographic nature of his work, Clare "was, of his period while also being one of its best critics" (2002, p. 160):

> As far as his literary life was concerned, Clare can be seen as a victim of the prejudices that prevented him from becoming a professional writer. He was not Lord Byron, nor was ever meant to be. Alternatively, he can, and I think should, be seen as a great survivor who followed Bloomfield's advice and just carried on writing. This is why he has become such a writer's writer. He is also a survivor in the sense that, thanks to his editors, his work now attracts far more interest than that of many of the professional writers of his day. He is for instance probably more widely studied now than Southey. (ibid., p. 162)

In the company of Charles and Mary Lamb, Clare learns that living on merely a poetic profession is economically detrimental. Charles works as a clerk and he cannot afford to buy papers so writes on the back of bills. He advises Clare to go back to his village since London is "expensive" (Bond, p. 38) for all romantic men and women of letters.

Scholars of Clare agree that Edward Bond's tribute to Clare's creativity in the seventies gives depth to above scholarly contributions in a dramatic and systematic rendition. For instance, Mark Storey, as mentioned above, declares that Clare had a "creative pencil" without the compliment:

> It may be said of CLARE, and without the imputation of bestowing unmerited praise, that, while from the constant opportunities, which his manner of life afforded him, in common with all other peasants, of observing Nature under all her forms, and with all her accompaniments, he was capacitated to delineate her minutest beauties,—these opportunities were not neglected, and he has happily illustrated her more trivial phenomena. …We are tempted to rank among the number of Poetical images, things which, until touched by his creative and fertilizing pencil, had appeared devoid of any thing which could impart dignity or grace to a literary description. (1973/2002, p. 115)

Storey's opinion about Clare is close to truth since Clare did not sacrifice aesthetics for his own service and devoted his lifetime to a faithful depiction of the body and soul in his rustic poetry. Categorizing Clare as a minor poet is rooted in the poet's editors and patrons. For instance, Taylor's view, a well-intentioned and disillusioned editor of the poet, who had difficult times with editing Clare's ungrammatical poems, has worked well to minimize Clare's poetic stature. Vardy tried to reject this, arguing that "John Clare was genius but one severely limited by the deprivation of his class" (as cited in Vardy, 2007, p. 43). He wanted to revoke the "minorness" of Clare, as a recurrent politically incorrect received mentality that still works against Clare.

Herbert Blau reminds us that "Brecht is not great despite the ideological Brecht but because of him. To minimize the politics is like saying that Tolstoy's

War and Peace is a great novel except for its theory of history or that *Moby Dick* would be better without the chapters on the whale" (Blau, 1983, p. 444). Even Raymond William views Clare as a "broken genius" (*Green City*, 1975, p. 141). In addition, Louise James who undertook to review Roger Sales's *Pastoral and politics*, commented on the minor and non-political image of Clare:

> While Clare was an essentially nonpolitical poet in a painfully political predicament - the pet poet, for a while, of polite society; a society that was crippling Clare in his other identity, that of a peasant. (James, 1984, p. 172)

In a sense, James blames a social environment that did not welcome Clare as a peasant class poet. A glimmer of hope emits from a poet whose poetic labor is in harmony with the "cycles of nature", Paul Chirico, in his *John Clare and the Imagination of the Reader*, explains:

> Clare celebrates repetitive creativity, in the literary labours of writing and reading just as in agricultural labour and the cycles of nature. This is the central creative reflexivity of his writing: his fervent imagination of his future readers, and those readers" guided figuration, their authorised reinvention of Clare's world and of his texts. (2007, pp. 1-2)

In Chirico's analysis, Clare's scribbling would win the favor of his "future readers" from rural society. Chirico and Vardy inaugurated a trend to retrieve Clare from the faded pages of history. Nonetheless, as a minor poet Clare vies with the major poets and his perseverance stands out exemplary among his peer village. Underlining the political influence of Clare, Vardy also argued that,

> Clare was much more than a "discontented" peasant; he was a creative genius, and out of his "discontent" he fashioned a powerful and profound

> elegiac voice that at once mourned the passing of the things he loved and transvalued them beyond the everyday into the realm of art. (Vardy, 2007, p. 188)

This is to re-introduce Clare as an *unbroken* "creative genius" who developed satiric laments on the loss of his ideal pastoral life. Last but not least Sara Houghton-Walker, in the introduction to her *John Clare's Religion* (2009) refers to a general reception of the poet as "an important critic as well as a brilliant creative writer" (p. 1). Clare believed in Almighty God and wrote a Hymn to the Creator as well.

2.5. Creative persona: John Clare, a poet.

As mentioned in the introduction, Creative personality in the Systems Model of Creativity refers to a complex character. Here I want to begin scaffolding the traits creativity of Clare from the historical background of the play as an overture to the analysis of the play itself. Vardy, in his *John Clare: Politics and Poetry*, remarks that the time of viewing Clare through "a legacy of the poor Clare tradition" has passed and it is time to "celebrate the complex, deeply committed intellectual and literary genius who was John Clare" (2007, p. 190). The historical fact is that of Clare who has been categorized as a "minor" romantic poet. As one of the most productive periods in English poetry, the romantic era was innovative par excellence and certainly Clare was one of its creative poets.

Csikszentmihalyi's assessment of a typical creative personality is based on his interviews with admittedly recognized living creative individuals. However, it is the interpretation of his findings in the theatrical world of Bond's play that forms the following arguments. Csikszentmihalyi scaffolds his discussion with ten traits of a creative personality. Achieving personal creativity in life is a key in Csikszentmihalyi, and the character who is endowed with sufficient and proper clues for the recognition of creativity is the character of Clare.

Now from this juncture it is better to focus on the dramatized persona of John Clare through Csikszentmihalyi and his ten traits of complexity with the creative personalities. This is to look for traces that Bond's poetic play deciphered and imported into his work.

Energetic and calm. Csikszentmihalyi's suggested traits begin with being energetic and calm at the same time. A hint to the prolificacy of romantics mentioned above provides Bond with a picture of Clare who is engaged in writing more than anything else. A claim on his excessive writing has two anxious witnesses in the play. His wife Patty and his patron Mrs. Emmerson are present testify to his extremely impressive and horrific prolific writing habit. In addition, one should be careful with using Csikszentmihalyi when he states that creative people can master time. Perhaps this is true with Clare until he returns from his London journey since, after that, the play clearly dramatizes a poet in his declining years of artistic life.

The presence of two strong men: Darkie and Boxer, as energetic dimensions of Clare actually magnify his quiet nature too. First Clare quietly watches the battle St. George and Bullslasher in the opening scene, then he is simply absent during the scene of looting. He can sometimes identify himself with his physically strong inmates since Clare is seen as a small man in Scene Five who quietly watches the boxing match.

Although Bond's Clare too assumes "boxer pose", Bond disrupts the received history of a boxer poet. Sales's extensive study draws attention to the uncertainty of knowing Clare as a boxer or his interest in boxing match.

> Clare's passion for boxing, always present but becoming a distinctive feature of the asylum years, is open to a number of overlapping interpretations. As indicated, he was not classified as a violent inmate (or maniac) even though it seems that there were times, particularly later on, when he got into trouble with the authorities at Northampton and had some of his privileges taken away: he liked to be out all day, only returning to the asylum for meals and to go to bed. (Sales, 2002, p. 137)

Elsewhere Sales continues with a comment on the shared wretchedness of poet and boxer who attempt to tackle economic problems:

> Clare may not have looked much like a boxer but his truly abject poverty at the time of his discovery, highlighted and turned into a selling point, … meant that he could still identify with … other marginalised figures. Boxing and poetry both appeared to provide the only possibilities for working-class lads of exchanging rags for riches, or of going instantly from zero to hero, although for every success story, there were many more broken dreams and lives (and in the case of boxing bones)…. Clare so desperately wanted to be a champ among writers. (Sales, p. 139)

In connection with alienation effect, in Brecht and Bond, it is noteworthy what Lisa Appignancesi comments on the link:

> Brecht's theory of Verfermdungseffekt or the alienation effect, grows as much out of the cabaret stage and setting as it does out of the boxing ring and the popular music hall. All these forms break down the fictional distance between the player and spectator. The actors play directly to their audience, not primarily to each other, and any feedback from the audience is incorporated into a spectacle which includes them both. In the same way Brecht's alienation effect demands that both can see around these. … Their insistence on the fact that they are merely playing a role… wakes the audience into an awareness of his own role as an audience (as cited in Sharon Schwartz, 1985, p. 8)

Clare, who comes across a boxing match, wonders how two boxers can brutally beat each other among the clapping spectators. When he realizes that they yield to violence, to de-humanization for a living, he empathizes with them. Bond transforms the history; Clare as a fan of boxing match. Sales expresses a moderate historical view:

> At times he might have played the theatrical part of a boxer simply for laughs: there was a potentially comic discrepancy between his small, slight frame and the muscular physiques of some of the incredible hulks and bulks [who were] his heroes. (Sales, p. 137)

However, if a strong impulse of libido is taken as a sign of strength, as Csikszentmihalyi notes, Clare is the only character who rejoiced in the company of women characters. Clare's relations with women are more a performance of his opportunistic virility. From sleeping with a dismissed house cleaner, Mary, and an unsuccessful attempt to elope with her, to his flirting with Patty, another country girl, to enticing the interests of Mrs. Emmerson demonstrates his increasing sexual and verbal potency:

> [Clare *puts his hand on his crotch*]
> (1: 9)

> [*still holding his crotch*]
> (ibid.)
> [*His hand on his crotch*] I'm strong.
> (6: 61)

In connection with the more masculine side of Clare, Lou Lappin in *The Art and Politics of Edward Bond* particularly refers to Clare's virility:

> Bond portrays him as a philanderer—romantic and full of sexual energy. … He remains perhaps still in his creative infancy and driven by no impulse other than self-gratification. His only gestures are amorous and even then, his attentions are distributed among various amours. (1988, p. 76)

In this regard, the description of Clare living with two women of his life, Patty and Mary, implies "harem" making. With unrestricted sexual liberties in the romantic era, Byronic example, unfortunately, even Bond's remark certainly is not correct. It is stated with smile from the viewpoint of Mrs. Emmerson, that Clare has become a "Mohammadan" (6: 52). Although there is the idea that it was a term used to describe someone from the east and it does not refer to the prophet intentionally. Judged within its own context at least the Prophet Mohammad married to some elder defenseless women whose husband were martyred and he did not treat them as disposable objects of male pleasure. Lappin adds that "ironically, it is [John Clare's] infatuation and pursuit of Mary that prevents his imprisonment during one of the play's most critical confrontations" (1987, p. 77). There are scenes of a visiting Mrs. Emmerson who generously supported Clare. Although the role of women in the poet's life is that of nurturing, Clare remains obsessed with the

thought of his fugitive beloved Mary throughout the play. As Lappin shows, Clare's way with female characters is also the source of energy to engage with life as a poet. The energy in Clare is projected onto Darkie, a strong; an Irish Boxer, and Patty. These three characters incarnate the required energy to survive the socio-economic pressures of Clare's era.

The second traits of creative people, Csikszentmihalyi argues is to be ***Smart and naive***. There is no firm evidence for measuring Clare's intelligence yet the general trust in the sharpness of his mind originates from Clare playing the role of a Doctor in a Christmas mummer's play as well as his general educated stature among illiterate peasants. It enables him to make contract with publishers in the city and having the company of famous literary and artistic figures of his time. But he is the one who ask silly question. Watching a boxing match, Clare asks Jackson, the losing boxer:

> CLARE: Did he hurt yoo, boy?
> JACKSON: What bloody stupid English question is that? D'you think I have no feelin's?
> (5: 47)

The brief dialogue between a poet and a boxer primarily shows how both of them suffer from receiving blows to their head. Clare asks silly questions and Jackson yields to his opponent.

> John Clare wasn't mad, he is driven mad. He wasn't mad when he was put into an asylum. I think he was bewildered and rather lost, he'd been very confused. What drove him mad, what made him incompetent to live his natural life was really being put in an asylum. And the reason for that is, the nineteenth century had no place for the imaginative and creative role of

> the artist, that is, to imaginatively and creatively understand. (as cited in Tony Coult, 1976, p. 10)

Bond's viewpoint clearly reveals affinities with a Foucauldian assessment where creativity can be traced in the proximity of other texts. It appears that Foucault, in his book *Madness and civilization: a history of insanity*, in a way marks the end of the discourse of madness. According to Sara Mills in her introductory; book, *Michel Foucault*,

> For him, it is not the notion of creativity which is of interest but those elements of a literary text which are repetitive, those which seem to be produced in relation to other texts, which seem to appear in many other texts. He is not arguing that it is not possible to be creative, but that given the creative possibilities – the fact that writers could say anything they liked – they, in fact, tend to say so little, and within such constricted limits. A Foucauldian analysis would be interested in the structural features of the discourses of literature which tend to produce similar features in texts at the level of narrative voice, style, genre and so on. (Mills, 2003, p. 119)

In search for answering a very crucial question of the play, "why is John Clare a fool?" Jenny Spencer replies, in her *Dramatic strategies of Edward Bond*, that we have to consider Clare's madness to his belated understanding and to the poet's naivety of a misplaced trust:

> Clare's madness is grounded in the objective social conditions detailed in the play's first half; only after witnessing the harsher fate of others can the audience fully focus on Clare. The resulting critical viewpoint cuts another way: Clare is not only a poet, but a "fool", whose knowledge of the world comes too late. … John Clare is fool for believing that his upper-class admirers have his best interests at heart, something he is forced to realize by the end of the next scene. (1992, pp. 66, 71)

While Spencer draws attention to a "more balanced" picture beyond "psychological terms", it appears that her analysis remains disinterested in the Post-World War psychologies. In the prison discourse of alienation and madness, postwar psychology also welcomes the discourse of creativity. A play such as *The Fool* enfolds its story in a stage of prison and madhouse. Nonetheless, it is about a naive character of the poet who can smartly outwit those who drive him to madness and isolation.

The third behavior of creative personality refers to being ***Playful and disciplined***. This trait indicates being responsible and/or irresponsible at the same time. Csikszentmihalyi's findings on the role of responsibility include an element of fun. For instance, he narrates a shared view of living with "nagging" spouses among creative people (p. 60). Interestingly, in *The Fool*, the treatment of such discomfort is a full-scale spectacle. When poverty and hunger invades the home, Patty's anger, resonates through the scene, and her scolding monologue preoccupies Clare's mind as well.

He is the one who laughs hysterically within a cell while a death sentence is announced for his friends. He is the father of two children but unable to be a proper breadwinner for his household. It is natural that he has to take the blame of a nagging wife. Patty puts the blame on Clare: his mind is carried away with the overflow of poems rather than taking the responsibility to borrow a 'saw" and eradicate the growing tree of his own economical misery. Hence, a fair view is to

judge Clare in the limit of a household and its economic survival when the poor poet has to trust his poems and Patty's homemade jam.

A way to examine the problem with Clare is to see him with a mind that never stops with overflow of poetry. Clare himself complains twice that he cannot change his nature. He tries to pacify his wife, when Patty urges him to work as a laborer for a living:

> CLARE: Can't live like that. Can't help what I am. God know I wish I couldn"t write my name! But my mind git full a song an' I on't feel a man if I on't write'em down. O god I on't even know if thass truth anymore (*Throws the pen down.*) no grip left in me hand! Gut burn! Thass terrible gall.
> (6: 50)

Clare and Patty provide a scene of dilemma, the poet desires to give up writing and she wants her husband to work for living. From discomforts of eating and wearing to the luxurious support of Mrs. Emmerson in whom Clare seeks solace, he confesses that his mind is the dwelling of the muse of poesy:

> CLARE: Hundreds of a verse. Chorus in my head all day. Each one sing a different tune. Struggle t'git one straight at a time.
> MRS EMMERSON: You write too much.
> CLARE: Patty'd say yes t'that. Scare her. Like a hevin drunk in the house. Moaned a bit over the edge. Now it's the words – an'they're worse.
> (6: 52)

Evidently, "struggle" for his craft and no joy turns him into indolent in the reality of daily life. The course of the play and some of Clare's poems in the appendix signifies Clare's embarrassment with his inability to make a proper living for his household as a village man of letters.

With the fourth trait of creative character ***Imaginative and realist***, Csikszentmihalyi invites his readership to view imaginative and realist behavior through a familiar experience: "original without being bizarre". He illustrates the difference in the following words:

> The more creative artists gave responses that were definitely more original, with unusual, colorful, detailed elements. But they never gave "bizarre" responses, which normal people occasionally do. A bizarre response is one that, with all the goodwill in the world, one could not see in the stimulus. For instance if an inkblot looks vaguely like a butterfly, and you say that it looks like a submarine without being able to give a sensible clue as to what in the inkblot made you say so, the response would be scored as bizarre. Normal people are rarely original, but they are sometimes bizarre. Creative people, it seems, are original without being bizarre. The novelty they see is rooted in reality. (p. 63)

In this play, the passage of Clare from "imagination" to "realism" and the other way goes through "effusions" (5: 36) then "fusses" (6: 51), later once more remembered as "hundreds of verse" (6: 52), then a really babbling" poet and finally one who produces "once hundreds of ballads and song" (8: 69-71). A more helpful approach is to see Clare's portrayal of two impressive women in his life. He titles a poem for his real wife, "Patty's Speech". Through a quite realistic assessment of her, Clare depicts her in an original but not bizarre simile: her words are "worn steps" and her thoughts "muffled by careful footsteps" (8: 76). In contrast, in his poem for Mary, Clare depicts her as a real and imaginative female figure. Mary is both "a dark woman heavy as earth" and at the same time she is the woman Clare could "buy a ticket for on a bus" (8: 77). However, he belatedly realizes that going too far has its own discomforts:

> They took your wife
> Now they will take your woman
> You are a poet and should have known
> You must imagine the real and not the illusion
> She will age with your wife's silence
> And your dreams bare in imbecile children shriveled wombs
> Your woman spent her life under your roof
> You never met – not once
> In the living room or kitchen
> Clare, you creating illusions
> And they destroy poets.
> (p. 78)

After reading his elegiac lines of disillusionment, a recent study in 2008 by Timothy Morton examines Clare from an ecocritical perspective, In "John Clare: Dark Ecology", Morton concludes that,

> Far from giving us a liturgy for how to get out of our guilty minds, how to stick our heads in nature and lose them, Clare actually helps us to stay right here, in the poisoned mud. Which is just where we need to be, right now. (p. 193)

To be ***Extrovert and introvert*** is the fifth trait of creative individual. In receiving controversial responses from his informant interviewees, Csikszentmihalyi agrees with Jacob Rabinow, a famous inventor, to pass through the complexity of being extrovert and introvert at the same time. In a response to a question of loneliness or sociability, Rabinow offers a winning account:

> I sometimes walk to a different drummer. In other words, I'm so involved in an idea I'm working on, I get so carried away, that 'm all by myself. I'm not listening to what anybody says. … And you tend to drift away from people. It's very hard for me to be objective. I don't know. I'm social, I like people, I like to tell jokes, I like to go to the theater. (as cited in Csikszentmihalyi, 1997, pp. 67-68)

Clare's absent presence in his peasant class becomes present absence when he joins the poetic circles in London. Access to the field empowers his sociability as a poet. The lengthy account of Rabinow is similar to Clare's life experience when he typifies the solitary figure of a poet who is carried away by a muse/Mary through his social life as a husband to Patty and a father of two children. It all happens simultaneously with Clare's period of loneliness. When Mrs. Emmerson visits Clare for the second time, he confides in her the "five years" (6: 51) of solicitude. Clare is interested in social interaction from the nook of his seclusion:

> Sociability became a primary value for Clare, both personally and artistically. His various submissions and acts of ventriloquism connected him to a complex and widely scattered group of literary connections. … An intimate relation both with one of the most powerful aristocratic Whig dynasties and with members of the most stigmatised group in the country demonstrates an extraordinary range of interaction. (Vardy, pp. 189, 190)

Clare was a social character rejoicing in the company of two completely different types of friends. Perhaps one should look for an explanation in what Csikszentmihalyi states as finding creative people arrogant and selfless. This is the subject of the next trait.

The fifth behavior of creativity is to ***Humble and proud***. The figure of a poet who remains in discontent with a society that does not treat him fairly is also to represent a figure who selflessly devotes his life to the integrity of his village community. Csikszentmihalyi refers to a defamiliarized experience of "meeting a famous person whom you expect to be arrogant or supercilious, only to encounter self-deprecation and shyness instead" (p. 68). In the face of pride and modesty,

three factors outline the complexity of the creative individual: 1) They know that they are standing on the shoulders of giants, 2) They are lucky, and 3) They are concerned with focused on future projects and current challenges that their past accomplishments, no matter how outstanding, are no longer very interesting to them (p. 68). In line with the given outline, the play is silent about masters, though biographical accounts imply references to "Robert Burns" (Vardy, p. 29). In addition, Clare is lucky to have the support of family, friends, villagers, and his new acquaintances in the city. Clare's life finally shows that story of an ambitious poet who selflessly devotes himself to village and its vernacular. Although the focus of this study does not rely on the dramatist himself, Bond's elucidating statement about Clare's roots in a remote dialect:

> The East Anglian accent I do claim to know. I use it because of its curious concrete feel, its repetitiveness, it's like a hammer knocking, knocking, knocking. But at the same time, it can be very agile and witty. It's language which imitates experience. Because language shouldn"t be just words, it should be something that moves in the mouth and forces gestures and forces action. (as cited in Coult, 1976, p. 11)

A claim for a language imitating experience chiefly indicates Clare's poetic signature. It is the combination of hardness and softness that the language of Clare finds its place. The next trait will argue for crossing the complexity of gender roles with the androgynous portrait of a poet.

The sixth trait of creative personality is to be ***Androgynous***. It is by now evident that crossing the borders is a common behavioral pattern of creative

personalities. In *The Fool,* in contrast to the manly character of Darkie who feels the same responsibility towards his village, Clare embodies an effeminate figure and his aggression is more subdued. On the one hand, Darkie reveals his confidence in Clare who not only is the best friend but also the man who Darkie can trust: "Best mate I had John. Look … Look after my sister" (4: 34).

On the other hand, in the house, Clare is busy with culinary skills and it is Patty who plays the role of a breadwinner spouse. Once more, and apart from confusing the dramatist with his or her character, Coult's appraisal of *The Fool* grafts "confident seriousness" and an "obstinately flexible political stance" (1976, p. 11) of an outspoken peasant poet. In a similar analysis, commenting on Bond, Jenney Spencer reminds us that "the desire to speak *for* a society rather than always and not only *against* one" (p. 6). Clare's role of questioning landowners introduces him as the eye of rural community (Lappin, 1987) who selflessly is proud of immortalizing the nature of his village. Finally, Perhaps playwright and scholar Michelene Wandor is right when she states in her *Carry On, Understudies: Theater and Sexual Politics* that political theater in the seventies was a male-oriented theater (1982, p. 83). Since even *The Fool* cannot avoid such a bias - for example, Patty as a personally creative character is not well developed to be included here. Lynne Pearce in her article, "John Clare's Child Harold: The Road Not Taken", she highlights the misogyny of Clare as well. Thus one should consider Clare rejoicing the company of at least three women in the play as well.

The seventh behavior of creative people as suggested by Csikszentmihalyi is to ***Dependant and rebellious***. The need for learning is the necessary condition for mastering one's domain but it also requires taking within that domain. While Clare moves in line with his literary heritage, he also tries to bring change into the domain. Sales, in his assessment of the literary life of John Clare, give a brief clue of Clare's "formidable knowledge of Renaissance writings" (1989, p. 67). Bond's statement that a play with Clare in the role of a fool is an act of "knowing resilience" (Hay & Roberts, 1978, p. 203), also verifies the poet Clare as the very "keeper" of woods in contrast to the employed and imported keepers. Nevertheless, when the resistance of the villagers against the monopolism of the forest is nipped in the bud, it is the poetry of Clare that imperceptibly affords the protection of nature. Vardy comments on the difference between Clare and the romantic poets of flora and fauna:

> In order to ensure that poetic value remained in the objects of nature he represented, Clare refused to divert aesthetic power into the creation of the poet's philosophic mind. He would not sacrifice nature's intrinsic value in the service of his own poetic self-fashioning. The consistency and vehemence of this belief were evident whether the exploitation he decried was the economic force of enclosure, the act of destroying a tree, or the aesthetic conversion of the landscape into the self (Vardy, pp. 54-55)

Clare depends on aesthetic power and underestimates the economic problems of living as a poet. Not only is he economically dependent [on patron, pension and earnings of his laboring wife] but also historically in contrast with the poetry of the gatekeepers of romantic English. His objections that accuse the rich class keep their

power until the end of play even in his paralyzed and babbling days in an asylum where he is regarded again as a "trouble maker":

> DOCTOR: Is that Lord Milton going? How distressing. Clare. Have you made trouble?
> (8: 72)

The eighth complex trait of creativity is to be ***Passionate and objective*** refers to keeping "interest" and "credibility" (p. 72). The lifetime passion of Clare for his inspiring beloved goes through his marriage to a woman afraid of his writings. Clare's two decades of imaginative/illusory concern with absent his beloved and muse Mary, and his realistic concern with his present Wife, Patty is a fusion of being passionate and objective at the same time:

> CLARE: My wife. My real wife. Not Patty but my other wife.
> (*To* PATTY.) On't you frit my darlint. Had nowt t'doo with her for years. Lok her out all the place but she on"t be found. Gone. I on't her choosin'. Or likely I doo us both wrong an' she's in the ground. On't Patty fault she on't the gal I want. Bin a good wife. Good mother. Stood by me. But how'd I live with her? No, I remember *her*: the other one. An' all I want's t'lay my head on her breast. Peace then. Laugh agin. Talk like a sensible man. 'm so alone.
> (6: 56)

It is noteworthy that a play such as *The Fool* is supplemented with poems of its leading character. Apart from the genuine, constructed, or attributed nature of these poems, they narrate the passionate mind in search of objectivity. However, his acceptance or rejection of advice of return to the village indicates Clare's openness and sensitivity which brings up the next trait.

Csikszentmihalyi argues for ***Open and sensitive*** character of creative personality which is the ninth trait. The field once more plays a crucial role in the study of this last trait. When the field does not pay enough attention to a claim of originality and divergent thinking, one expects disillusionment. Accordingly,

> It is also true that deep interest and involvement in obscure subjects often goes unrewarded, or even brings on ridicule. Divergent thinking is often perceived as deviant by the majority, and so the creative person may feel isolated and misunderstood. These occupational hazards do come with the territory, so to speak, and it is difficult to see how a person could be creative and at the same time insensitive to them. (p. 74)

At this point two readings seem to help with the sense of loss for Clare. He rejoices in the merit and incentives of patrons, in particular Mrs. Emmerson. Bond postpones the scrawny figure of Clare for a while until he meets Mary at the end of the play. In a full-scale moment of antipathy, Mary resents the sight of the poorly-nourished man who proposes to her:

> CLARE: (*puts his hand on is crutch*). I'm still strong.
> MARY: (*laughs*). Look at him! Want summat a sight more appetizin' fore I put myself out of this time a night. Bin on the road how many days an' what you had t' eat?
> CLARE: Some grass. Taste bread.
> MARY: Grass! I look the sort of a woman goo with a chap that eat grass? Hell-a-bit! I still git little better class'n escape convict.
> CLARE: Marry me.
> MARY: Take your hand off yourself. Cut you open doo you bother me.
> CLARE: I give it all away for you. Patty, kids, home, my whole life. All away.
> *Stands in a boxer pose in front of the* BOXER *dances before his toes.*
> (7: 61)

If Clare assumes that he is still macho, Mary's reaction has no pity for him. To Lappin, the idea of "loss" should be followed from the very beginning of the play

where a group of village youth stage a mummer's play and Clare appears in the role of Doctor and

> [recites] doggerel to foreshadow the dissolution of his [own] creative insistence at the end of the play. Like the Doctor he portrays John Clare is unable to bring comfort to his own class. (Lappin, 1987, p. 74)

For Williams, writing of the historical Clare, the sense of loss is "internal". In *The Green Language*, he states that,

> John Clare goes beyond the external observation of the poems of protest and of melancholy retrospect. What happens in him is that the loss is internal. It is to survive at all, as a thinking and feeling man, that he needs the green language of the new Nature. (1975, p. 141)

Being open and sensitive enfolds the sense of bliss and loss simultaneously. A cycle of ten arbitrary traits of creative personality repeats joyful diligence of the creative practice in doing the given or chosen task. Now it is time to see the cognitive process of creativity that apparently happens during what Csikszentmihalyi calls the work of creativity.

2.6. The work of creativity: pastorals and political ballads.

A consumerist outlook takes for granted the efforts leading to the development of a product. The work of creativity too cannot be restricted to a spectacle of inspired mind and instant production. Rather it indicates a passage from birth of a question to its analysis with the hope of finding a solution. Csikszentmihalyi's road map of such a passage includes five signposts: 1) preparation, 2) incubation, 3) insight, 4) evaluation, and eventually 5) elaboration.

The opening moments of the play begins with the misery of villagers on Christmas begging for money only to be rewarded with food or money but rather with intoxicating alcoholic drink. This is an invitation to an obvious economic question that the Doctor/Clare asks:

> DOCTOR: I am a Doctor.
> ENTERER IN: Doctor can you cure this man?
> DOCTOR: Ten pound if he's rich, twenty pound if he's poor.
> (1:3)

Since the character who plays the Doctor also acts out the role of Clare, the experience of this moment is a preparatory question to the play: that Clare has the responsibility of keeping and reviving his village. However, the Doctor's asking for more from the poor is not immune from Bond's ironic comment about him. After the minstrel show ends, Clare leaves to make love with his girlfriend Mary. This period can be regarded as moments of "incubation" while Patty, a rival village girl to Mary reminds absent Clare, of the problem of illiteracy at the village.

There are specific scenes in which Clare is shown frozen at the moment of insight. In the first place, Bond presents detailed moment of sexual relationship between Clare and Mary (his earthly beloved and later ethereal muse) only to elaborate an orgasmic metaphor of 'silver drops in moonlight" culminating as the instant of insight (2: 15). It is an overture to his serious poetic life throughout the play in her absence. It deserves a note that creativity defined in terms of a product and John Clare as the creator and a distinct voice of balladry share in the overt

sexual nature of the practitioner and product here. Alan Bold, writing on the "Content of ballad", indicates that:

> Most ballads have a sexual dimension. … Sometimes sexuality is present in a tender, romantic, even sentimental way; more often, it is explicitly confronted in tales of adultery and uncontrolled passion. In the subdued romantic tragedies, lovers tend to pine away and a heart broken by love is the usual way to die. … In the ballads, the lovers are lusty and sexually active. For all that, their amorous actions usually provoke dreadful consequences. (Bold, 1979, pp. 47, 49)

In the second place, he is seen "laughing" hysterically (4: 33-34) in a cell while his best friend is sentenced to death. Thirdly, Mrs Emmerson, a well-intentioned patron enviously refers to "effusions of John Clare" (5: 36). Finally, Mary Lamb complains how "at one time" (8: 71) she had to help Clare with managing the overflow of writing down his ballads. Nevertheless, the overflow is not enough, and during the play, he tries to "evaluate" his work. In Scene Five, two plots, a friendly gab runs parallel to an unfriendly boxing match. Clare is given an opportunity to witness the poverty of a man and woman of letters Charles Lamb and Mary Lamb as well as the two Boxers, Porter and Jackson, to evaluate his decision to write down poems in a dialect of his own village.

In their conversation, Clare and Charles Lamb deal more with the problem of poverty rather than poetry. In a parallel plot, Clare turns into a worried spectator of a boxing match who wants to sympathize with a beaten and embittered boxer who cannot control himself against a strong opponent. He also has pity for Charles Lamb and his sister addicted Mary who is addicted to shopping. Clare's own

ungrammatical writings vie with the Lambs and the boxer in the frame of parallel scenes of violence. Bond and Sales draw attention to the boxing match as a "theater of violence" (Sales, 2002, p. 141). Where Clare has to gratify the taste of patrons, editors, publishers, backers, and even peer poets who are not only unfamiliar and reluctant with his specific poetic language.

Clare's dialogue, therefore, indicates one of the clear understandings of the "phase of elaboration". The historian Natalie Davies told Csikszentmihalyi that "it is hard to be creative if you are just doing something doggedly" (as cited in Csikszentmihalyi 1997, p. 105). Clare, in the role of a scribbling poet, elaborates his effusions. In addition, like a beaten boxer, Clare recollects in writing and the wayward editing of his poems. The stage of elaboration blooms in the poems that continue when the play ends. Integral to the structure of the play they are Clare's political ballads that negate violence and inactivity. In contrast, these are the products of a village poet inviting the audience to become absorbed in tasting of the bread of reason for creativity and optimization in everyday life.

2.7. A case of flow: a poet.

Csikszentmihalyi recorded a consensus view, a state of flow, among creative personalities from all occupations. Theorizing the state of flow, he frequently refers to a space between boredom and anxiety where human beings" capacity to surmount the barriers and getting rid of tediousness lead to a stream of flow. The universalism of flow goes parallel to its localism since each individual

has both the same and different perceptions of it. In his *Good Business*, Csikszentmihalyi writes of the experience of flow:

> Regardless of age, gender, or education, they report the same mental state. What they are actually doing at the time is wildly different they may be meditating, running a race, playing chess, or performing surgery - but what they feel at the moment is remarkably consistent. I have given the name "flow" to this common experience, because so many people have used the analogy of being carried away by an outside force, of moving effortlessly with a current of energy, at the moments of highest enjoyment. (Csikszentmihalyi, 2003, p. 39)

Although tracing the flow in *The Fool* with characters that do not enjoy their lives is not quite an easy practice, there are moments that a systematic outline of the stages of flow enables one to apply it.

The first condition, clarity of goal, relies on a villager urging Clare to write about their village, Helpstone, at the sight of fencing the forest and threat of industrialization. To this, Clare retorts that villagers are illiterate to read his poems; nonetheless, it triggers in Clare's mind an aspiration to record the folk tradition of the village. Beginning with *a clear goal*, he endeavors to introduce and immortalize the scribbled dialect of East-Anglian. The supplemented poems to the play may even emulate the play itself. The fruitfulness of his decision presents him with *an immediate feedback*: a period of success. His poetry sells well and he wins the favor of patrons and editors. Clare strikes the balance between *opportunity and capacity;* hence, he plans to join the society of the field in London where he meets Charles Lamb for advice, he attends an orchestra performance at Covent Garden to

deepen his concentration. The creativity of Clare's poetry heavily relies on his peasant background, and he has to sacrifice the company of men and women of letters the moment he is unable to afford expenses of a city. Clare returns home with a bagful of knowledge, to embark on a period of prolific writing and in the words of Csikszentmihalyi, "he escapes *forward* from current reality" (ibid., p. 50) of crushing under destitution and mental breakdown. In one of the memorable and even heart-rending scenes of the play, Clare complains about the payless work of a poet. Afraid of poverty and unable to produce a new book, Clare's mental power deteriorates. A delicate point is that of aesthetic experience being dictated by the romantic notion of the spontaneous overflow of verses. Ironically, the asylum period benefits ironically and by *forgetting the sense of time*, Clare rehabilitates himself with the flow of "hundreds of ballads" (8:71). He still portrays a babbling figure at the end of the play reconstructing the life of Helpstone in the less explored genre of the ballad with social political overtones. In the timelessness of a madhouse, pursuing neither money nor fame, he *forgets the sense of self-consciousness*. Alternatively, he finally achieves a short period of autotelicity. Bond comments on striking the balance for Clare "to show the power of historical forces by showing the individuality, ordinariness, human vulnerability and strength of the character who lives it" (as cited in Peacock 1991, p. 103). In addition to the potency of his poetry, it is "the attempt to recover joy" (Sales, p. 154) that helps his survival even beyond his own time.

2.8. Creative surrounding: village.

The micro-environment of rural Helpstone, in contrast to macro-the environment of the city frames the two creative surroundings in *The Fool* where the peasant Clare patterns his life rhythm. Feeding on flora and fauna of nature and passing through a pastoral romance background of "the separation of lover, their exceptional loyalty, an elaborate plot, unusual chance adventures, mistaken or disguised identities, and an elegant formal style" (Michael Squire, 1975, p. 31), but unable to protect it, Clare protect home from the advance of industrialization. He was not writing nostalgic pastoral romances rather he committed himself to document a rustic life of a village and its fenced woods. He used up all his energy to develop political literary ballads. To remain distinct from the mainstream of romantic poetry, he did not want to fuel his poetry as an exploiter of the nature:

> Clare's stubbornness in his adherence to the many registers of this single principle, the ethical refusal to exploit the objects of nature, whether by physical or aesthetic means, cut him off from the production of true poetic genius according to the dominant aesthetic theories of the day. But that is not to say that his poetic practice did not constitute an aesthetic position. He believed in a different poetic truth, in a strict adherence to truthfulness in the representation of nature and human activity in nature. Even when the poet entered the poem as a human figure, potentially the poem's subject, Clare refused to redirect meaning into the poetic self. (Vardy, pp. 21-22)

Although the macro-environment of London opens Clare's mind to new horizons, there he also witnesses an unattractive sight of possessiveness, incarnated in the character of Mary Lamb who aimlessly is addicted to buying goods and filling her basket and home until they simply rot:

> LAMB (*to* CLARE): She was shopping three times yesterday. A houseful of food. Rotting on the floor. Is she afraid of starving? Is it some punishment? I can"t eat it. The rats are so fat they stroll over it. The cost! (5: 45)

The predatory mood for possessiveness is represented as one source of frenzy and its victims are gathered in a madhouse, Mary Lamb has excessive desire for shopping, and Napoleon desires occupying lands and, ironically, they are both engaged in playing the game of chess. Eventually, Sales finds Clare as a writer's writer:

> What has always been seen as one of his great arias. It is a poem that acknowledges the failure of his great expectations. And yet it is a poem: this writer's writer survived hell on earth by never quite accepting that these expectations were over. (p. 163)

At the end of the play, Bond supplements his play with six poems and he attributes them to Clare. The first poem is named "Culture" which intends to share the idea that a "change" in one man's life can affect "all men's lives" (p. 73). Under the dictating natural urges of life, such as eating, tasting, and love, it is art that cares about the very humanity. In equating art with reason and its ability to shatter illusions, art can offer a positive pattern; it can immunize human beings against madness.

In the second poem, "Darkie and the men hanged at Ely", Bond draws our attention to the idea of a "lack". The poem concerns itself with humankind suffering from economical, political, religious, and educational problems and in particular "hanged men at Ely" (p. 74). It shows that even love is not able to resist

the ills of the world. Therefore, we need reason to "take refuge in the human fist" (ibid.). Interestingly we can still hear the echo of silenced hanged men from history.

The third poem, "On Entering the Gates of Paradise", begins with a prophecy that to open the gates of paradise requires "much blood" (p. 75). The poem is an answer to a rhetorical question asked by a character of "voice" about the prevalence of violence of war. It reminds the voice that blood is not enough to eradicate war and it is with reason that we can open the doors of heaven and serendipity. Madness is likened to a "madwoman" while reason and creative capacity is associated with Prometheus and the poem attests to the frequent survival of Prometheus. Ultimately, it ends with an advice to remember the rhetorical question of The Voice.

The fourth poem, "Patty's Speech" is an account of Patty's character which is explained in the third stanza. In the first stanza, Patty is introduced by physically: she is 'small, round, and blank" (p. 76). Her manners are the question of the second stanza: she is all cliché. Patty's speech, in the brevity of one word, is "absurd" and it bewilders her language teacher. Moreover, Patty's ideas are "muffled by careful footsteps on the grave (p. 76). Finally, Bond does not allow himself to belittle her and immortalize the woman of his house as a content wife. She is trustworthy morally and she cannot be dishonored.

The fifth poem, “Mary”, is constructed around a binary opposition of Patty and Mary, the two important women in the life of Clare. While Mary is elusive, Patty is accessible. When the poet clings to a hard-to-pin-down-figure of his beloved, this makes him vulnerable to the objections of his society which expects him to care more about imagination not illusion. The poem bears witness to how illusion destroys his life.

In the sixth poem, “Autobiography of a Dead Man”, Bond introduces Clare as “both mad and creative”. He ignores the feeling of imprisonment since he can pass like “light”, “comet”, and “fire” everywhere:

> Who am I?
> I am the play of light
> That looks in shadows
> Some are as black as crime
> In others I see
> The innocent in their cells
> I am the comet
> That runs over the night
> As a madman
> Having the shape of fire
> That breaks and creates
> I am the light that goes
> Through the machine
> Till each steel face
> And knot of iron.
> (p. 79)

Clare invites his readership to value and promote the “taste of reason” in life. As village poet deprived of a decent life due to economical problems and unemployment, which is similar to the context of the 1970s, Clare realizes that he has to build a platform to rely on. That he has to look after himself and his village.

When his beloved Mary rejects him, when the poverty estranges him from his own wife, he turns to support of Mary Lamb and they seriously engages in creative producing of political ballads and songs.

2.9. Summary.

A portrayal of Clare as the creative rather than the fool is dramatized in Edward Bond's *The Fool: Scenes of Bread and Love*. Apart from his economic problems, failures in love, and mental breakdown, Clare emerges as the true keeper of his village and its forest in the advent of cutting industry. Clare realizes that poverty deprives him from the company of peer men and women of letters who are the members of the field. He also recognizes that to survive he has to satisfy the taste of those who can afford to buy his books. The pressure of understanding leads to a period of allegedly wistful scribbling followed by imposed sojourning in a madhouse, "unfair imprisonment" (Sales, p. 156). However, as with creative people, he decides on a fresh start: producing political ballads. A period of prolificacy occurs in some swansong poems notably *The Autobiography of a Dead Man* endorses Clare as the "light" and "comet" who "breaks and creates" (p. 78) within the dark side of late romantic era.

With the systems model of creativity one can advance the argument only for the character of John Clare whose traits accords with Csikszentmihalyi's inventory of creative personality. Likewise, the five stages of the process creativity for Clare

as well as the stages he engaged to achieve the autotelic experience in contrast with his straight jacketed condition were examined. Ultimately, Bond states that,

> "Art," has to be the equivalent of hooliganism on the streets." It has to be "disruptive" and "questioning" if society is to be changed rationally not by force." (as cited in Coult, p. 13)

It is to nurture curiosity to optimize the experience of living. With this comment on hooliganism, we begin the next chapter about Tom Stoppard's *Professional Foul* which deals with football and philosophy.

The Fool does not present enough evidences to the creativity of Patty and Mary. They only appear as two women in Clare's life. Patty lives with him as a wife and Mary leaves him for a nomadic life. These two women try to compromise with their environments but they do not portray creative personalities. At the very least Patty's children die early and apparently Mary doesn not give birth to any children. To balance the situation, Bond attempts to introduce a third woman, Mary Lamb but she too plays the role of a secretary of Clare therby not fully developed as a creative supportive creative peer.

Table 2.1. ***Traits of creative personality for Clare in Edward Bond's*** **The Fool**

	Clare
Energetic and calm Continent and Libidinous	A calm tireless scribbling poet Both
Smart and naive Convergent and Divergent thinking	Doctor of village and asking silly questions from a boxer Ballad and political ballads
Playful and disciplined a. Jail trick b. Nagging spouses c. Walking	a. Madhouse b. Patty (wife) and Mary (beloved) c. Walking in the forest
Imaginative and realist	Effusions, fusses, criticizing with his ballads
Extrovert and introvert a. Solitary genius cliché	Extrovert supportive peers Introvert with domineering characters Five years
Humble and proud a. Standing on the shoulders of giants b. Luck c. Now for future d. Self-centered and altruist	a. Taking side of his own rural society b. Acquaintance with Mary c. Ballads d. True keeper of his village
Androgynous	Manly and busy with culinary skills
Dependant and rebellious a. Traditionalist and iconoclast b. Playing no safe games	Rehearsing poem about censuring ruling class
Passionate and objective	Ethereal beloved and Earthly wife, political pastorals
Open and sensitive Sense of loss	"I hope I couldn't write my name". (6: 50)

(Adapted from: Csikszentmihalyi, 1997, p.55 -76.) *Note*. The traits in the left column are from *Creativity* by Csikszentmihalyi.

Table 2.2. ***Conditions of Flow: Clare, a creative poet***

Flow of Creativity	Clare
1. Clarity of goals	Awakening unaware villagers, Being the keeper of his village
2. Immediate feedback	Early poems
3. Challenge equals skill	periods of success
4. Merging action and awareness	Scribbling
5. Avoiding distractions	Trying to say no poverty
6. No worry of failure	Afraid of taken to madhouse
7. Forgetting self-consciousness	Helpstone days
8. Forgetting sense of time	Mental asylum days
9. Flow of creativity: Autotelicity	Unification with muse

(Adapted from: Csikszentmihalyi, 1997, p. 114 -126.) *Note*. The conditions in the left column are from *Creativity* by Csikszentmihalyi.

Chapter Three: Tom Stoppard's *Professional Foul*

3. Introduction

The present chapter looks to creativity in Tom Stoppard's *Professional Foul*[8] from the perspectives defined by Csikszentmihalyi. Primarily this means that the researcher does not have a claim on creativity of Stoppard as a famous and admittedly creative playwright. Secondly, it indicates that the present study does not want to be limited to a mere repetition of Csikszentmihalyi's approach without extending a new horizon initiated by him in understanding creativity. Thirdly, it does not mean that the creativity of Stoppard is taken for granted. At the fourth level, beginning from what Michael Billington saw in this specific play of no "wasted" scenes (1987, p. 120), the researcher tries to examine five dramatic personas in the frame of the Systems Model of Creativity.

3.1. A synopsis.

Professional Foul dramatizes the story of some western philosophy professors (Anderson, Mckendrick, and Chetwyn) who are invited for an international conference in Prague when the local philosophers with "unpronounceable names" (1: 46) were already persecuted. In the parallel football

[8] Stoppard. T. (1987). *Every good boy deserves favour* and *Professional foul*. London: Faber & Faber. All citations are taken from this edition.

match between England and Czechoslovakia, the World Cup group-stage is in progress and the English team loses. In the context of political oppression, the urge to do what should be done to give voice to the silenced, which collides with a variety of moral questions in the frame of "professional fouls".

3.2. A review.

In 1977 Stoppard travelled to Russia and Czechoslovakia where the story of a new play came from visiting political prisoners (Jenkins, 1989, p. 136). Originally, Stoppard accepted a suggestion by Andre Previn's conductor in the London Symphony Orchestra, for a mutual project in 1974. Stoppard could not figure out how to fulfill the promise until two years. After a period of incubation, Stoppard met political prisoners in Russia and Czechoslovakia. In particular, he visited Victor Fainberg and Vladimir Bukovsky and Vaclav Havel as three famous victims of psychiatric abuse. Further, Stoppard, along with becoming a member of Amnesty International and the Committee Against Psychiatric Abuse, began to write quickly two plays. In spite of the fact that Stoppard was a young playwright in the 1970s, he had passed his period of apprenticeship. He had already worked on theme of morality in *Jumpers* (1974):

> Stoppard's epistemology, ethics, and politics are consistently interrelated in *Professional Foul*. Stoppard's attack is against any dogmatic or ideological systems which ignores or sacrifices basic human emotions and rights. For Stoppard, human institutions, which are composed of man's models of experience and systems for action, must be tested, and Stoppard's final touchstones are the individuals who make up the institutions. Totalitarian political systems such as Prague's communist

> regime fail Stoppard's test for two reasons. They not only sacrifice the individual but they also suppress criticism.
> (1979, p. 327)

Stoppard tried to follow political concerns along with ethics in his theater. Paul Delaney draws attention to Stoppard's mastering the domain. He believes that Stoppard's "development from moral affirmation to moral application" should not be taken for granted (1990, p. 9). Delaney sees in the political plays of Stoppard a serious concern with applied ethics. In addition, he does not separate Stoppard and other political playwrights as right wing and left wing rather he analyzes in terms of "a metaphysical perspective as opposed to a materialistic or ideological view" (ibid.).

According to Richard J. Buhr, Stoppard, in an interview, emphasized his belief in "the plain truth … that if you are angered or disgusted by a particular injustice or immorality, and you want to do something about it, now at once, then you can hardly do worse than write a play about it" ("Ambushes", 1974, p. 54). From the mid seventies, Stoppard seriously began to write about politics. In addition to *Every good boy deserves favour* and *Professional foul*, he published *Night and day* in 1978, *Cahoots" Macbeth* in 1979, and a television play *Squaring the Circle* in 1984, *The coast of utopia* in 2002 and *Rock"n Roll* in 2006.

A glance at the biographical accounts shows that Stoppard was born in Czechoslovakia and the travails of living in Eastern Europe and under communism is a major concern in his plays, except for *Night and Day* which focuses on the

political problems in South Africa. Stoppard wrote *Professional Foul* for television and Michael Lindsay-Hogg directed it to be broadcasted by BBC Television in 1977. Moreover, Stoppard himself adapted it as a radio play. The plot pivots around his choice of four creative philosophers and a footballer embroidered as the geometrical five vectors of a ball which is formed within closed scenes. Stoppard dramatizes the solution to dilemma through an appeal to French mathematician, René Thom's Catastrophe Theory that sees the overlapping of the eternal parallel lines in a three dimensional space, in other words, "any reversal of expectations is of course a catastrophe in Thom's sense (Cobley, p. 54).

The overt political atmosphere of English Theater in the seventies provided Stoppard with an insight to develop a political play. In *Professional Foul*, he takes three English philosophers to a colloquium in Czechoslovakia to bring them back "wiser" (Delaney, 1990, p. 96). However, Stoppard in the very first scene informs his audience that Czech philosophers with "unpronounceable" (1: 46) names were prosecuted already. This is a comment on the experience of being taken for granted because of the difficulty of one's name in pronunciation. Moreover, ironically, he assigns difficult names to Western professors of philosophy who dominate the scenes. What evidently is at stake is the unhidden story of being deprived of one's ideas.

Stoppard strikes a balance with two parallel stories. First, a Czech student of philosophy presents his doctoral thesis to his former English professor to be then

taken to England to be published. The second story is a radio report of an English football match in a play written for TV on the defeat of England's football team against the Czechs at the World Cup Eliminator. The philosophers are three English professors of Ethics and two other professors of Linguistics from America and France. Surprisingly, in the absence of local peers except for a resonant student, Hollar, the Western professors are Anderson, a moderate in his views, Mckendrick, a radical, Chetwyn, an absolutist, and an American professor Stone apparently deaf to contextual uses of language. Two of the English footballers, Broadbent and Crisp, are introduced as both "genius" and "opportunist" (2: 50). Meanwhile since Stoppard merely gives very rare clues for the character of Crisp, the examination of his character as a creative persona is not feasible. The concordance of the five vectors in the design of a ball and a football rule of professional foul are extended to ethical issues in the play. From Anderson's interest in "collecting little curiosities for language chaps" (1: 45) to Mckendrick's Catastrophe Theory, Broadbent's "professional foul" and Chetwyn "updating" his traditional views (1: 46) all cross the parallel lines of ethical and unethical behavior in a three dimensional plane where the play aims to bestow voice to Hollar's thesis.

Consequently, Anderson redevelops a new article the night before his speech even with the problematic quarrel of Mckendrick with footballers until late at night. The ending of Stoppard's play, quite interestingly, goes through

Anderson-Mckendrick's applied ethics and jostles for the optimal results. In his "Implications of a Systems Perspective", Csikszentmihalyi outlines his model:

> Creativity is a process that can be observed only at the intersection where individuals, domains, and fields interact.
> For Creativity to occur, a set of rules and practices must be transmitted from the domain to the individual. The individual must then produce a novel variation in the content of the domain. The variation then must be selected by the field for inclusion in the domain. (1999, pp. 314-315)

In view of its elements, he keeps the model in optimum condition. He integrates knowledge with its expert practitioner and the community of the gatekeepers of knowledge. A view of Stoppard's play in terms of Csikszentmihalyi's SMC is successfully uncovered in the first scene.

3.3. Domain: Ethics.

The domain of ethics has clarity of structure and to see it from the western perspective with roots in Greco-Roman creed and religious traditions, it offers an open structure for acceptance or withdrawal. The stature of Stoppard as a self-confessed Christian dramatist living in the moral decline of the late twentieth century motivated him to proclaim his belief in "a moral order derived from Christian absolutes" (Delaney, p. 5). While Stoppard censures the decadence of morality in the seventies for the prevalence of erotic magazines and promulgation of yob ethics, he also refers to the accessibility of the domain of ethics. A feature of his play is the appeal to Thom's Catastrophe Theory to make sense of the [moral] dilemma and "illogical reversal of behavior" (Cobley, 1984, p. 57). It is the

examination of Thom's theory that drives the debate of *Professional Foul* where members of the field are brought together in a play written for television.

3.4. The role of the Field: philosophers, children, and journalists.

Interestingly, Stoppard himself makes the first professional foul of the title when he takes out the television in favor of the radio. With no camera narration, he invites his audience to radio reportage of the match in the Czech language. In addition, Stoppard re-narrates the match in English through English sport correspondents. Obviously, the idea of "foul" as indicated in the title of the play bears a negative tone and to value it in the company of "professional" is a complex issue. However, the proactive members of the fields i.e. the philosophy professors in the play demand a responsible prudent exit out of it.

The philosophers who struggle to make a living are made to do works unrelated to their profession. Anderson accepts the *invitation* of suppressive governments for money, Mckendrick collaborates with *porn* journalism to publish philosophical concerns in the form of a *science fiction* stories. Chetwyn chooses *publicity* when his adherence to ancient ethics clashes with the moral dissipation of his time, and after graduation Hollar did not work in the domain of philosophy, but rather he as a simple *cleaner*.

Thus, the members of the field possess the key to the door of the domain and they can be active or proactive. In Stoppard's *Professional Foul,* Anderson commits the professional foul.–The overall assessment of Anderson's act is

proactive, i.e. the critic Anthony Jenkins "absolves" Anderson for achieving "ethical rationale" (Jenkins, 1989, p. 143). Buhr praises Anderson's passage from moral dilemma to moral courage "heroically" (1979-80, pp. 328-329). For Cobley it is "a consistent shifting sense of equilibrium (Cobley, 1984, p. 65), and as Fleming wrote it is "believing the right thing to do" (Fleming, 2001, p. 136). The support continues with admiration for Anderson's "embracing at experiential level the importance of absolute values" (Delaney, p. 96), a remark on Anderson's final act as "the most humane" (Brassell, 1985, p. 202). There is a concern for "freedom and happiness" fulfilled (Brater, 1981, p. 128), furthermore. That is why Chetwyn who symbolically lags behind others even in "finishing his main course" (76), i.e. his belated understanding of Mckendrick's theory can only attempt to foul. Similar to Anderson, Chetwyn realizes his responsibility to help his silenced Czech peers however, to smuggle a bundle of papers in his own suitcase is easily discovered and he is arrested at the airport. The final scene of the play enfolds "discoveries" for the 'self's capacity for moral action" (Delaney, p. 97) for these philosophers and, in the words of Csikszentmihalyi, their "hard resolution to do what must be done" (p. 133). At stake here is a silenced student's consent and trust in his former professor. Hollar voluntarily offers his work to Anderson for publication when the totalitarian state denies Hollar's philosophical contribution.

Some of the best praise Tom Stoppard received for his *Professional Foul* were from critics who remarked on the perfection of the play. Billington admired it

as a play with “no wasted scenes” (p. 120) and Andretta admired “its faultless structure” (1992, p. 265). Within this frame of excellence, Stoppard imbues his play with professional fouls focusing on the domain of Ethics, Football, and Mathematics. In particular, he develops a play for creativity in ethics through a calculated and sudden breach or rule of play, foul in terms of Catastrophe Theory. The development of a political play that examines creativity in ethics during the Cold War period is an emphasis on what Arthur Cropley notes as ‘safety of society” where moral creativity clashes with private interests (2011, p. 146). Stoppard’s play is the gathering stage of professors of ethics who work politically for the self and the other. He brings together four philosophers and a footballer. In parallel, the story of philosophers is linked with that of footballers. An English player’s committing of a professional foul is to prevent a certain goal becomes a match for the crossing of the lines of morality. Thus, the play runs with two products of creativity: professional foul and reversing moral principles, both sharing the fallible nature of the creative act. The former turns out as a sign of defeat and England receives a goal through a subsequent penalty kick, the latter follows the success of Anderson to pass the gate of the airport with a manuscript of a thesis concealed in his colleague’s, i.e. Mckendrick’s, luggage who admits to being shocked when Anderson tells him that he applied Catastrophe Theory and it worked. However, the failure of Chetwyn with a similar bundle of papers follows with his arrest at the airport.

Buhr began with an emphasis on the moral nature of all political acts (1979-80, p. 12) in the play and Delaney looked for the relation of political action and responsibility with "an intuitive recognition of the worth of a person" (Delaney, 1990, p. 13). Within the threat of the Cold War, Delaney magnifies the role of these philosophers as the signature of the given tension. He acknowledges the "existence of moral truth as absolute math truth" (ibid. 96). Perhaps a consistent definition of morality is, as John Gardner argues,

> Nothing more than doing what is unselfish, helpful, kind, and noble–hearted, and doing it at least a reasonable expectation that in the long run as well as the short we won't be sorry for what we've done, whether or not it was against some petty human law". (1977, p. 23)

In this argument, Gardner suggests four specific features of morality that of altruism, time, avoiding regret, and triviality of man's law against universality of moral action. Hence, in a play of moral creativity which appeals to a mathematical theory for solution, Stoppard tries to tackle the moral dilemma which Fleming calls gaining "moral courage" (p. 136). First, Cobley, probing into the Catastrophe Theory of play concluded that in

> [evading] fixed positions in favor of "both-and solutions" Stoppard makes it difficult for the audience of *Professional Foul* to feel confident about any behaviour pattern for very long because the play moves from one catastrophe or reversal to another". (1984, p. 65)

Two decades later, John Fleming in an introduction to his *Stoppard's Theater* tried "to elucidate how [he] believe[s] Stoppard melds relative and absolute perspectives into a consistent worldview. This both/and paradigm permeates much of Stoppard's

canon" (2001, p. 3). Furthermore, Fleming appealed to philosopher Robert Kane's of "moral spheres". Kane is a professor of philosophy who argues for moral spheres where "every way of life can be respected" and Fleming found in Kane's claim a parallel view with Stoppard, defending a 'situational ethics" with "universal values" (2001, pp. 133-34). In magnifying the moral work and the creative methods of fouling professionally, Stoppard is also adamant on the precision of decision. Besides, he concentrates on critical views of two groups who intuitively and consciously are fastidious: children and journalists. Anderson's conversation with Hollar's son pivots on being to the point and away from ambiguity. Hollar and Chetwyn too have found by experience their sons merited with almost unfailing and sound judgments. There is also a moment when Stoppard brings a horrified daughter to the scene of a policeman investigating Hollar's apartment and takes her out/in immediately (p. 66). The real panic of lack of freedom is symbolically projected to the frightened face of "a small girl [who] is jerked back out of sight by someone and the door is close pulled closed" (4: 67) when Anderson is asked to be witness to police investigation of Hollar's apartment.

The other group includes sports correspondents who strive for semantic accurateness to convey their reports. Here Stoppard elaborates on re-normalizing meaning and intent. The judgmental role of the field becomes evident when the Western members of the field in *Professional Foul* are contrasted with the absence of local philosophers. Early in the play, Stoppard hints that they were "persecuted

already" (1: 46) and have difficult names. The only resonant local contributor is a Masters graduate of philosophy, Hollar, who is able to present his work in the seemingly bugged room of hotel where the Western guests are accommodated. The guest members of the field in attendance are Professors Anderson, Mckendrick, Chetwyn, Stone, and an unnamed French professor. Moreover, the only unnamed Chairman of the colloquium is a reactive member of the field and he interrupts Anderson's speech. An efficient use of the both-and formula is consistent with the representation of complexity of creative traits which Csikszentmihalyi outlines:

> A complex personality does not imply neutrality, or on the average. It is not some position at the midpoint between two poles. It does not imply for instance, being wishy-washy, so that one is never very competitive or very cooperative. Rather it involves the ability to move from one extreme to the other, as the occasion requires. Perhaps a central position, a golden mean, is the place of choice, what software writers call the default condition. But creative people definitely know both extremes and experience both with equal intensity and without inner conflict. (1997, p. 57)

With such an incessant movement from one extreme to another, it can be said that, in distributing Csikszentmihalyi's creative personality traits among the four philosophers and a footballer, Stoppard treats them as one creative character, namely, Anderson, Mckendrick, Hollar, Chetwyn, and Broadbent.

The focus of this part is on application of Csikszentmihalyi's ten arbitrary traits of a creative personality: (1) energetic and calm, (2) androgynous, (3) objective and passionate, (4) imaginative and realist, (5) conservative and realist, (6) extrovert and introvert, (7) humble and proud, (8) open and sensitive, (9) smart and naive, and ultimately (10) playful and disciplined (pp. 54-76). It is noteworthy

that occasional silence in attributing a specific behavior to a particular character is due to a difficulty in tracing it or the lack of it. Meanwhile it tries to offer a multifaceted view of characters in terms of the above behavioral approach.

3.5. Creative personae: philosophers and a football player.

Energetic and Calm. To trace energetic-calm characters is to glance at the sixteen scenes of *Professional Foul* where Anderson is present in fourteen scenes. In the two scenes that he is absent, Stoppard actually describes the scenes without dialogue. Moreover, when Grayson, a sport journalist, expresses his wonder about the general assumption that philosophers are "calm and studious" and Anderson agrees with him that "well, some of us are" (10: 83). Anderson is an itinerant figure who has travelled to many cities in Europe: Vienna, Bratislava, and Prague (1: 46) in spite of the fact that they are all very close to each other, two of which are in Czechoslovakia and one almost next to door to Bratislava. The important thing is that he also values travel affirmatively. Anderson assures Mckendrick that "mind you, it's an odd thing but travel broadens the mind in a way that proverbialist didn't quite intend" (1: 48). Anderson is introduced as the *confident* philosopher who calmly listens to a variety of views. Hence, on the one hand, Stoppard depicts a man with the required physical energy for frequent journeys and particularly one who paves his way in the play or whose energy is incarnated in the *athletic* and patient character of Broadbent. This is not to forget that Anderson in some scenes is impatient with Mckendrick, Hollar and the Czech police. On the other hand,

Stoppard's emphasis of Anderson's eager and valuable insights for football players (2: 50) is to see him managing to master both ethics and sport in parallel as an attentive and calm professor. A hint is made on the calm character of Chetwyn who is the "last" to finish his meal (8: 76). In passing it should be added that the two sports reporters, Grayson and Chamberlain work for precision and excellence on the day of the match (pp. 73-86) who are not well developed for a detail study. If as Csikszentmihalyi argues a sign of being energetic character would be the degree of their lust one can see Broadbent with a "balding" head. It is also claimed that baldness is detrimental sign of virility (*Baldness*, 2013). Broadbent were since he tries to "pull" women in different cities such as "Prague" and "Milan" (2: 50). Likewise, Anderson-Mckendrick-Broadbent as voyeurists can be cited here, in a play that apparently prefers to be silent in the case of Hollar and Chetwyn.

Androgynous. The study of androgyny in *Professional Foul* appears not to be quite feasible since it is a mono-gendered play. Therefore, it is better to align Csikszentmihalyi's concern with androgyny in the following words, "That women tend to be much more assertive, self–confident, and openly aggressive" (p. 71) with the only absent woman character in the play, Mrs. Mckendrick who apparently emasculated Mr. Mckendrick. Similarly, androgynous creative men, as Csikszentmihalyi notes, rejoice in a "great preoccupation with their family" and are 'sensitive to subtle aspects of environment" (ibid.). Two men who share this view are Hollar and Chetwyn and they are at home with their domain of philosophy.

They have created at home a space for discussing these issues with their sons. Perhaps Mckendrick's fatherly figure is most evident when he preaches footballers to avoid yob ethics. Anderson as a caring father dramatized in his developing sense of responsibility for the Hollar's family. However, Broadbent is heavy in physique is quite masculine. They play the lead roles in pursuing the theory and practice of their creative views avidly.

Objective and Passionate. Anderson is passionate enough in the brief period of his stay in Prague to develop a new paper meticulously. He cites the Constitutions of the Western and Eastern Blocs (11: 88) emphatically on their urge for respecting human rights. Chetwyn and Hollar merit the criticism of their own children in ethical issues. Mckendrick is keen to show objectively his views with a knife and fork over a dinner table (8: 77) and Anderson has "an ulterior motive" of watching the match live in Prague (1: 46), in addition to presenting a later developed article at the conference. Broadbent in the line of defense is passionate enough to win a qualifier match so he objectively decides to prevent a direct threat of a forward player.

Imaginative and Realist. Csikszentmihalyi emphasizes the 'strange but true" nature of novelties (p. 63). When Mckendrick illustrates catastrophe theory its novelty is irresistible. Even if Chetwyn and Anderson initially do not accept Mckendrick's imaginative–realist view, the course of the play justifies Mckendrick's view. In other words, to borrow from Mckendricks" own words the

play one can argue that it 'sails pretty close to the wind, [Mckendrick]–wise" (1: 48). Therefore, Anderson who as Stoppard himself has a "penchant for puns" (Delaney, p. 3) is re-motivated to grasp the novelty of Mckendrick's approach. Chetwyn's arrest at the airport too shows how rigidification of ethics does not work. Hollar in his thesis comes up with an argument on imaginary and actual rights of the individual against an oppressive state. Broadbent imagines that by tackling, he can handle the real threat so he risks the foul.

Conservative and Rebellious. Putting ethics to the test, in *Professional Foul* Stoppard aims beyond closure where conservatism is crossed with iconoclasm. In two of the most revealing scenes of the play, Hollar and Mckendrick defend their theories and impress Anderson. Hollar examines the nature of the free and responsible contract between individual and the state and Mckendrick argues for a playful and mathematically disciplined Catastrophe Theory in ethics. The products of their creativity are professional fouls which initially do not attract much interest. Nevertheless, the need to exit from closure in general which led to a peaceful revolution in Czechoslovakia [followed by the collapse of the Iron Curtain] historically attested to the novelty of their views. A debate among scholars of philosophers of *Professional Foul* is a talk in which Mckendrick illustrates his philosophical approach:

> MCKENDRICK: It's like a reverse gear–no–it's like a breaking point. The mistake that people make is, they think a moral principle is indefinitely extendible, that it holds good for any situation, a straight line cutting across the graph of our actual situation– here you are, you see–(*He uses a knife to score a line in front of him straight across the table cloth, left to*

right in front of him.) "Morality" down there; running parallel to "Immorality" up here– (*He scores a parallel line*.) –and never the twain shall meet. They think that is what a principle means.
ANDERSON: And isn't it?
MCKENDRICK: No. The two lines are on the same plane. (*He holds out his flat hand, palm down, above the scored line*.) They're the edges of the same plane–it's in three dimensions, you see–and if you twist the plane in a certain way, into what we call the catastrophe curve, you get a model of the sort of behaviour we find in the real world. There's a point–the catastrophe point–where your progress along one line; the principle reverses itself at the point where a rational man would abandon it.
CHETWYN: That's not a principle.
MCKENDRICK: There aren"t any principles in your sense. There are only a lot of principled people trying to behave as if there were.
ANDERSON: That's the same thing surely.
MCKENRICK: You're worse than Chetwyn and his friend and his primitive Greeks. At least he has the excuse of *believing* in goodness and beauty. You know they're fictions but you're so hung up to them you want to treat them as if they were God given absolutes.
ANDERSON: I don't see how else they would have any practical value–
MCKENRDRICK: So you end up using a moral principle as your excuse for acting against a moral interest. It's a sort of funk–
(ANDERSON, *under pressure, slams his cup back on to its saucer in a very uncharacteristic and surprising way. His anger is all the more alarming for that.*)
ANDERSON: You make your points altogether too easily, Mckendrick. What need have you of moral courage when your principles reserve themselves so conveniently?
MCKENDRICK: All right! I've gone too far. As usual. Sorry. Let's talk about something else.
(8: 77-79)

The nature of Mckendrick's viewpoint is agitational and first conservative Chetwyn and later moderate Anderson try to resist it. However, as the course of the play shows, the arrest of Chetwyn and the success of Anderson to pass the gate in the airport shed light on the outcomes of being attentive to a reversal of the principles. Broadbent in the role of defense acts quite rebelliously before the forward Deml, his Czech opponent. Broadbent's career as a professional footballer, Mckendrick's

fiery speech for a group, Anderson's interest to be present at the stadiums and conferences all indicate being attentive to collective behavior. Although *Professional Foul* tends to be reticent about Broadbent as a sociable or otherwise character, it is clarified that [immoral] women "distrusts" his vulgar behaviour (p. 50) and there is an implication of loneliness.

Extrovert and Introvert. Mckendrick plays the role of a friendly philosopher in *Professional Foul* who simply "goes too far" in intimacy. Meanwhile three other scholars of philosophy Anderson, Chetwyn, and Hollar have a broad spectrum of public presence. Anderson is an internationally renowned professor who received an "honorary degree at Bratislava" and Chetwyn has been "quite public recently" (1: 46). However, their somehow rigid views hide their sociable images. Hollar, in the role of a "bakery" worker and later a "cleaner" (2: 52) can easily mingle with the people. It is also noteworthy that all of the philosophers are cooperative and adventurous in propagating knowledge individually. Despite significance of his name, Broadbent does not seem a cooperative character. Forthrightness in sharing their findings with members of the field sets forth the next trait.

Humble and proud. First Anderson's "fastidious" character makes him heedless of what goes on around him. He appraises the philosophy conferences as "bunfights" (4: 59). He seems to be cold about the political oppression in the Eastern bloc; however, he is the one who submits to the demands of the oppressive

situation in Prague. He is also the one who proudly informs the policeman that he is "guest of the Czech government" (5: 69). Unable to find his audience, Mckendrick too vacillates between bashfulness and arrogance. His speech at the conference raises no specific impression meanwhile Anderson and Chetwyn remain restrained about his new ideas. Therefore, Mckendrick proudly speaks with the football team censuring fashion for the "yob" ethics (10: 83-85) in sport. These tendencies can be traced in Chetwyn's character as well. He is an absolutist whose presence in Prague is more to meet with the local underground philosophical circles. Hollar, the very selfless character of the play, is quite aggressively to argue for a change in totalitarianism. As Anderson confides to Mckendrick on the position of being a professor that "even if that, my being seen dead in a place has never so far as I know been thought of a condition of its excellence" (1: 47). The lament over living in and on, in the domain humanities, is one of the professional fouls these philosophers welcome.

Joyous and suffering. An important behavior with creative people, Csikszentmihalyi points out, is the "sense of loss and emptiness" of being ignored while being "open and sensitive" to environment (p. 74). The four philosophers and Broadbent in *Professional Foul* in one way or another act out their joy and loss:

- Hollar is denied freedom and his ideals ensure his psychological health in writing his thesis
- Chetwyn is unable to compete with new trends in ethics and choose publicity
- Mckendrick remains alone and ignored and tries to develop his own audience

- Anderson's loss for "being seen" alive delights in travelling and receiving honorary degrees
- Broadbent's sacrificial and censured attempt to commit a professional foul is a pivotal point in the play.

These five dramatic personae remain naive to the difficulty of the engaging in professional fouls in this play, but in the final analysis, they are smart to tackle with the loss of being taken seriously as social scientists or as a professional athlete; The following trait probes smart and naivety.

Smart and naive. Csikszentmihalyi paraphrases Howard Gardner's succinct understanding of being smart–naïve that "a certain immaturity both emotional and mental go hand in hand with the deepest insight" (p. 63). A sense of terror decreases Anderson's performance in his encounter with detectives that both smart and naive. Chetwyn's folly of relying on absolutism does not help him and he is arrested when he tries to outwit airport inspection officials for concealing 'sheets of writing paper" in his suitcase (16: 92) at the end of the play. Though Mckendrick's contribution to the conference is a sign of his smartness, he remains naive to its applied outcomes. When Anderson relates to him the reversing of principles as Mckendrick devised, Mckendrick trembles (16: 93). Hollar's "not safe" writing (3: 55) risks welcoming Western contributors to a congress in the Eastern bloc and beyond that accosts his former professor in an Eastern Bloc hotel. Mckendrick too underestimates Anderson's inclination for a woman. The woman in question is Mrs. Hollar, the terrified wife of a man imprisoned for his ideas who appeals to

Anderson to have her husband's thesis back and ask him to do his best for the liberation of Hollar. Anderson believes that Broadbent is a "genius" (2: 50), nevertheless, Anderson shares his prudent advice and Broadbent naively stares:

> ANDERSON: He [Deml] scored both times from the same move, and came close twice more−
> BROADBENT: Oh, yes?
> (4: 59)

Therefore, Anderson's advice is controlling enough to making Broadbent and Crisp spellbound. The idea of control opens the next final trait.

Disciplined and playful. Among his interviewees, Csikszentmihalyi cites the notion of "detached attachment" which makes one an astute observer in the social sciences in terms of being "irresponsible and responsible" (p. 61) at the same time. Csikszentmihalyi adds two other notions, sense of (1) imprisonment and (2) insomnia. Anderson confused with the dilemma of accepting or rejecting Hollar's request, decides to take Hollar's manuscript for translation by a classmate living in London and then for publication. Anderson realizes that he cannot free Hollar. Anderson sees it best to participate responsibly in an irresponsible way. First Anderson *literally* presents his own paper both to the police and to the colloquium then he *formally* reads his *updated* article to the audience which he has drafted during a night of insomnia before his speech. He has managed to re-write it reflecting on the new insights he has acquired from his journeys. When asked for the proposal he submitted before to the colloquium, his reactions are playful–disciplined:

> CHAIRMAN: Pardon me–Professor this is not your paper–
> ANDERSON: In what sense? I am indisputably giving it.
> CHAIRMAN: But it wasn't the paper you invited to give.
> ANDERSON: I wasn't invited to give a particular paper.
> CHAIRMAN: You offered one.
> ANDERSON: That's true.
> CHAIRMAN: But this not it.
> ANDERSON: No. I changed my mind.
> CHAIRMAN: But it is irregular.
> ANDERSON: I didn't realize it mattered.
> CHAIRMAN: It is discourtesy.
> ANDERSON: (*Taken aback*) Bad manners? I am sorry.
> CHAIRMAN: You cannot give this paper. We do not have copies.
> ANDERSON: Do you mean that philosophical papers require some sort of clearance?
> CHAIRMAN: The interpreters cannot work without copies.
> ANDERSON: Don't worry. It is not a technical paper. I will speak a little slower if you like. (Anderson *turns back to microphone*).
> (11: 87-88)

In this scene, Anderson first defends his rights for his work *indisputably* and then appears *bouncy* with the reason for his invitation. He only apologizes for the inconvenience he brought to the order of the session. Anderson tries to proceed to reading aloud his new article declaring the need for freedom.

Broadbent's similar defense role and Chetwyn's absolutist views typify them as more disciplined people. Chetwyn is the only character who has read Mckendrick's paper. Chetwyn playfully wanders in Prague and partakes in some anonymous clandestine circles of silenced philosophers and thinkers beyond the colloquium. Mckendrick wonders how the Czech regime issued Chetwyn a visa (1: 46). With hidden papers in his luggage, Chetwyn desires to light the torch of absolutist ethics in the late twentieth century. Even Broadbent's performance over the foul is quite playful according to Chamberlain, the English journalist,

"Broadbent taking it on himself to do" (8: 75); to foul. And Broadbent breaches the order with a necessary foul.

Mckendrick's educational and blurry ethical concerns are paralleled with his views developed later in the voyeuristic industry of the West. Early in the play, he relates his writings in the sexy magazines and living with a controlling wife:

> MCKENDRICK: …My wife said to me−now Bill, don't do anything daft, you know what you're like, if a blonde knocked on your door with a top three bottons of her police uniform undone and asked for a cup of sugar you'd convince yourself she was a bus conductress brewing up in the next room.
> (8: 79)

However, Mckendrick succeeds in putting forward his views more than others formally and informally in tabloids, colloquium, or even staging a spectacle at the hotel. Finally, Hollar's playful-disciplined role becomes evident when he dedicates himself regularly to "clean" daily the ills of the oppressive state and "write" nightly (3: 52, 53) in his leisure time about it. Entangled in a variety of imprisonments, namely, state surveillance, absolutism, decadence, totalitarianism, and the danger of losing a qualifier match, the footballer and these philosophers avoid the pressure and get playfully involved in what has to be done.

3.6. The Work of Creativity: professional fouls.

After studying the behaviour among the five characters, now the examination of the work of creativity yields enough clues only for three of these philosophers and a footballer. In appealing to Csikszentmihalyi's five-level of

process of creativity: (1) preparation, (2) incubation, (3) insight, (4) evaluation, and (5) elaboration, the creative idea of "professional foul" in the title is materialized through the five stages of creative work. Quite literally, a foul is committed when the *veteran* Broadbent who has prepared himself for the World Cup enters an incubation period of travel and leisure in Prague before the match. On the day of the match, he collides with a threatening kick from Deml. Broadbent's insight to fell his opponent follows with a decision to evaluate the dangerous situation sharply, leading to his working hard, i.e. instantly elaborating in order to tackle his opponent player, Deml.

One of Anderson's preoccupations is his linguistic curiosities for play of meaning first revealed in his anxiety about the "wagging of solid steel wings" (1: 48) of airplane. However, Anderson favors the journey above all other learning experiences which provides him with a time for incubation. The moment of insight illuminates him when Anderson meets Hollar's family and listens to them. He "realizes that the boy [Hollar's son] has started to cry. He is specially taken aback because he has been talking to him like an adult" (p. 82). When Anderson's eyes are opened, he begins to evaluate, to gain "moral courage" (Fleming, 2001, p. 136). Then he welcomes the insomnia of night before his speech to type, to elaborate the insight and to present it.

For Mckendrick, the stage of preparation occurs when he tries to finds links between philosophy and science. He tries his hand in writing science fiction, but he

publishes all these in the incubation stage and space of "girlie magazine", (Billington underlines "vitality" of this space to plot) (1987, p. 117)). Stoppard's picture of Mckendrick writing with both open eyes and an "open mind" (1: 48) as a philosopher who has gone through insight and elaboration of the Catastrophe Theory before the play begins. His presence among the members of the field aids him to [re-]evaluate his views. When neither Anderson nor Chetwyn attends his speech, Mckendrick decides to share his claim of novelty with them at the dinner table. Later he repeats this for the reluctant members of the football team. It is not a completely frustrating experience since; finally, the colloquium experience also is an affirmative application of his views which is a further step in contribution to knowledge. He trembles at his second moment of insight, when Anderson tells him how "reversing a principle" (16: 93) worked well and brought them success to participate in restoring voice to an unvoiced peer.

Hollar conceives his views from his student days from the sixties both in London and Prague. Back to Prague and debarred of doing philosophy, Hollar, however, incubates a period of laboring manually. When the play begins, Hollar has already gained insight to develop his thesis, evaluated it, and elaborated it in a neat draft of a manuscript. He narrates how his menial work in the closure of a political suppression enabled him to find out the "intelligibility of human rights" (3: 55). He confides to Anderson how he indefatigably made ready his thesis before the arrival of the guest philosophers.

3.7. Four cases of flow: philosophers and a footballer.

What follows is the extent Stoppard's *Professional Foul* dramatizes the optimal work of flow. The philosophers have clear goals of liberating knowledge and altruistic involvements. Yet Broadbent's goal to divert a direct kick turns out injurious to his opponent. Attending conferences and stadiums create the immediate feedback on their definite goals. Working for achievements that are more refined, Anderson-Broadbent buys the materialization of a dangerous speech-tackle. They know how well they are doing when they receive the objection-kick. Therefore, they merge their action and awareness to guard. They emulate the distracters, police, forward footballer, Mckendrick and the conference chairman respectively. Instead, they take their knowledge and experience seriously, i.e. they concentrate on their domains even if they are interrogated or interrupted. With no anxiety of failure, interestingly, they fight back. It is in this moment of delivery that they forgets the self–consciousness and tend toward a broader horizon. Equally, they forget the sense of time; the night before his speech Anderson remains awake in the autotelic experience of writing (work for the sake of work) and perhaps Broadbent achieves flow in sex. Csikszentmihalyi indicates that some activities like addiction, play, sex can lead to flow (p. 125) but these are ephemeral experiences. Helped by Mckendrick too, Anderson helps him back with the application of Mckendrick's novel views. In the same plea, Hollar gains a space to share his ideas with Anderson, a member of the field. The sweeping effect of a philosopher,

exemplified in the character of Hollar, these philosophers grapple with ethical problems and they are in the quest for creativity. Anderson in safekeeping philosophical papers and Mckendrick's originality in topological ethics provides a stage of helping each other creatively in the autotelic experience of altruism. There are no firm clues on Chetwyn's flow experience. Focusing on the domain of ethics, primarily these philosophers and Broadbent are not afraid of being vulnerable to pressure and failure and, on the contrary, they rejoice, being assertive on their creative work.

3.8. Colloquium and stadium.

The creativity surroundings in *Professional Foul* are the confrontation stage of England and Czechoslovakia, colloquium and stadium where both, in Stoppard's criticism, share a decadence of ethics. The play's implications for running the risk of porn industry and lack of freedom of speech are crystallized in Mckendrick's character whose humanistic "Marx-wise" move (1: 48) incarnate these two surroundings. It is through him that the access to the domain of ethics is dramatized. For the "prepared mind" of philosophers and footballers in *Professional Foul* who rejoice in the freedom of creative experiment, both sides of the Cold War are "hot spots" to look for novel stimulations. On the one hand, Anderson and Broadbent who have the dilemma of committing the leitmotif of the play, "professional foul" in overall analysis in a way engage in an activity that justifies Mckendrick's Catastrophe theory. On the other hand, Hollar's experience

in manual jobs has prepared him to theorize his thesis. Similarly, Chetwyn's decision to have direct contact with the philosophers over the hedge is notable. This leads to an argument on the distribution of the field where the complex idea of professional foul is interspersed with an intricate occasion of a philosophy conference and a football stadium in the play.

The idea of small change germinates in one of the early discussions of the play where Anderson and Mckendrick agree on the valuable experience of "extra-curricular activities" (1: 48) which help to refresh. These activities enable them to overcome the routinization of life. It is a "couple of years", says Anderson, that he follows football (1: 50) and he seems to have a tight schedule for being present at Prague for a match and a conference. Mckendrick and Hollar keep on a similar pattern of regular writing. While Mckendrick has a good repertoire of censuring the yob culture of the footballers, Chetwyn has made an attractive repertoire through his public speeches. In the words of Csikszentmihalyi, it appears that the cadre of members of the field in *Professional Foul,* in sharing and disseminating knowledge and its practice, achieve "a creative personal life" (p. 147) in the collective ethics of moving beyond borders.

3.9. Summary.

In spite of the fact that Stoppard is not a political dramatist in the sense of the leftwing political writers, and his work belongs to mainstream, from the early periods of his work, he has declared his political stance and his adherence to

freedom of speech and writing. His political activism, culminating in the seventies, also led to writing plays that explicitly paralleled him with the circle of political playwrights in England.

In his *Professional Foul* Stoppard makes his character Anderson to believe that the conferences are "bunfights", that they have not been sufficiently successful in their claimed agendas and that is why he prefers the experience of travel to sitting in a closed space of a lecture hall. Another character Mckendrick is happy with the given idea and declares that he has deviated into other philosophical arguments in order to practice with them, writing science fiction for a reviewer of lewd tabloids. In a similar way, Chetwyn too has realized that an icy grip of ethical discussions cannot be extended to all. His mingling with people at both domestic and international level alienates him from mere study and gives him the initiative to act. His fault, which followed his arrest at the airport, signifies that he still has to work on how to cheat the silencing violence of political suppression. In addition, Hollar, living within the overt surveillance of a communist state, has no choice but to stick to writing only to be able to keep his rational power alive to fight back. As a final point to this, Broadbent's unfair sports tackle a complex work of pun and action, a professional foul, was an anti-social move in the struggle for survival of an eliminator match.

An important aspect of Stoppard's *Professional Foul* is its *moving* plot incarnated in the rolling ball of football. His characters can gain knowledge by

travelling more than thinking. With plenty of closed scenes, the play begins and ends with the closed cabin of passenger jet. It is also invested with temporary locations such as hotel, lift, visiting an apartment under arrest, park, an international colloquium and an unseen but heard match in a stadium. Likewise, with Csikszentmihalyi's question of "where is creativity?", it seems that Stoppard suggests journey to both the West and the East Blocs to shed light on the life experience of his scholars of philosophy and footballer in both spectrum of anxiety and boredom of the Cold War. Anderson remains faithful to the domain of ethics based on the consent of his student to save Hollar's thesis. Recovery from the exemplified complex situation of moral dilemma is achieved in *moving* towards creativity.

To sum up this chapter, the researcher has identified five dramatic personae whose traits of creativity accords with Csikszentmihalyi's inventory, i.e. four scholars of philosophy and a footballer. Stoppard's parallel plot of attending an international conference and an international football match makes a good occasion for these characters to act out their creativity. He dramatizes their passing through five stages of work process of creativity. The lack of freedom or the loss of being taken seriously are introduced as the main surroundings for them, however, they all work hard to achieve flow and the autotelic experience of being creative.

In addition, there are some dramatic personae whose characters are not well developed enough as creative. There are merely cursory suggestions of their

personality which does not allow for a consistent analysis. For example, Crisp, is a young footballer, "twenty two … next genius to Broadbent" (2: 50), Jirasek, Vladislav, and Deml as important Czech footballers (4: 58) Professor Stone, an American scholar of linguistics, a good and "lousy eater" and "unsubdued" (8: 75-76), Sacha, an intelligent boy who behaves like an "adult" (9: 82), and Chetwyn's unnamed son who is "eight" years old (8:79), Chairman of the conference as "uncomfortable" character (13: 89). Moreover, there are many absent characters such as Czech social scientists, Mrs. Mckendrick, Mrs. Chetwyn, and finally Jan (9: 8) and Peter Volkansky, a "realist" classmate (3:54) who are friends of Hollar. The negligible clues about their characterization do not provide enough data for examination within the systems model.

In the next chapter, the creative life of scholars of mathematics suffering from the catastrophe of atom bomb and dilemma of working as nuclear scientists would open a space for resolving this dilemma with a method of re/re-normalization and the Unified Field Theory.

Table 3.1. ***Traits of creative personality for five personae in Stoppard's*** **Professional Foul**

	Anderson	Hollar	Mckendrick	Chetwyn	Broadbent
Energetic and calm Continent and Libidinous Sleeping a lot	Itinerant Continent Insomnia	Persistent and Calm continent	Libidinous	 Sleepy	Libidinous
Smart and naive Convergent and Divergent thinking	Heedless scholars of philosophy Catastrophe Theory Professional fouls				
Playful and disciplined Jail trick Nagging spouses Walking	East and West Bloc, Communist Czechoslovakia Dilemma of doing unethically as a professor of ethics, dilemma of committing professional fouls Mckendrick's wife, Hollar's wife "Mind you, it's an odd thing but travel broadens the mind in a way that proverbialist didn't quite intend". (1: 48) Working as a cleaner Being a public philosophy figure Running in Football				
Imaginative and realist	Perchance for pun	Both	Catastrophe Theory	Realist	Professional foul
Extrovert and introvert	Scholars of philosophy among people, Football as a group sport				
Humble and proud Standing on the shoulders of giants Luck Now for future Self-centered and altruist	Proud speeches for change and living with poor income of a philosophy scholar Aristotle, St. Augustine, Locke, Paine Occasion of a philosophy colloquium, a football match "I will [help], of course, try to help in England. I'll write letters. The Czech ambassador … I have friends, too, in our government-… Now listen I am personally friendly with important people – the Minister f Education-people like that." (14: 82)				N/A N/A N/A N/A N/A Decided to prevent a cetain goal
Androgynous	Quite masculine, caring	Quite masculine, caring father	Emasculated	Manly	Quite masculine, caring father

Table 3.1., continued 1

Dependant and rebellious Traditionalist and iconoclast Playing no safe games	Risking to admit his student's thesis	Risking to deliver his thesis to his professor	Risking to present his papa on Catastrophe theory	Risking a penalty	Risking to smuggle a bundle of sheets
Passionate and objective	Theory explained with culinary skills and physical movements				
Open and sensitive Sense of loss	At loss with not being paid well as a philosophy professor	Denied freedom	Not finding his audience	Risking himself for worse result	Unable to compete with new trends in philosophy

(Adapted from: Csikszentmihalyi, 1997, p. 55 -76.) *Note*. The traits in the left column are from *Creativity* by Csikszentmihalyi.

Table 3.2. *Conditions of Flow for the five characters in* Professional Foul

Stage of Flow of Creativity	In *Professional Foul*
1. Clarity of goals	Being supportive to silenced peers, winning the game
2. Immediate feedback	Moral courage
3. Challenge equals skill	Philosophy equals football
4. Merging action and awareness	Studying, writing, exercising
5. Avoiding distractions	Trying to say no political suppression and blame
6. No worry of failure	Prison, arrest, blame
7. Forgetting self-consciousness	Overnight writing, moments of committing professional fouls
8. Forgetting sense of time	Working under pressure
9. Flow of creativity: Autotelicity	Unification with supportive peer

(Adapted from: Csikszentmihalyi, 1997, p. 114 -126.) *Note*. The conditions in the left column are from *Creativity* by Csikszentmihalyi.

Chapter Four: Howard Brenton's *The Genius*

4. Introduction

In this chapter, the researcher tries to work on Howard Brenton's less explored play *The Genius*[9] (1983) in connection with Csikszentmihalyi's systems model of Creativity. Brenton wrote it after his scandalous play *Romans in Britain* (1980) and before his famous *Bloody Poetry* (1984). He began to experiment with Brecht's *The Life of Galileo* and it motivated him to try his hand in regenerating it. He translated *Galileo* and finally wrote his version, *The Genius.* Primarily, the researcher wants to suggest that the play alludes to the creative life story of Richard Feynman and Arline Greenbaum. Historically, Feynman was American Nobel Laureate in Physics whose beloved and wife Arline Greenbaum died in her youth. At the outset, one should be alert to the choice of these two characters as big C and small c creative persona which introduces a sex-biased play. However, it would be more helpful to view the play growing from the contexts of seventies and eighties and its attentive outlook to issue of gender studies since, as the story proceeds, Brenton suggests a leveling plot and equalizes Leo with Gillian as the two protagonist of *The Genius*.

[9] Brenton, H. (1983). *The Genius*. London: Methuen. All citations throughout the present study refer to this edition.

4.1. A synopsis.

Brenton introduces a genius however he is actually a Creative persona with capital C, a professor in the domain of mathematics, whose discoveries were endorsed by the field of the Nobel Committee i.e. he is the winner of one third of the Nobel Prize. Brenton borrows the name of his character from another nuclear scientist: Leo Szilard (1898-1964), and continues with writing a play about Feynman (1918-1988). For the major part of the plot, Brenton's protagonist Leo yields to anxiety and boredom of being a nuclear scientist disillusioned with negative outcome of his research. The presence of a brilliant (small c creative) student of mathematics Gillian Brown (Gilly) changes the process of the story. Perhaps the name of Marshal Libby (1919-1986) the only scientist woman in the Manhattan Project may be a rhyming name source of his female creative persona: Gilly/Libby. Particularly, Gilly-and-Leo typifies an androgynous character whose constructive dialogues in the garden levels out their low-high positions. In avoiding the prison of infinities, that plagues quantum equations, the play on the one hand appeals to Leo's (Richard Feynman, the Nobelist in Physics) efficient method of renormalization to sweep infinities under the rug. Therefore, they achieve the ability to get rid of 1) moral dilemma of being a nuclear scientist; 2) anxiety of war and being tortured; and 3) boredom with the status quo. On the other hand, it magnifies the role of demonstrating women and notably Gilly in Feynman's prediction of the *existence* of radioactive *light* atoms in the final scene as well. In

the efficacy of physicists" dream of the unity of four forces of nature i.e. Unified Field Theory and in particular, the way strong and electroweak forces merge into one in high energies, Gilly and Leo unite in critical and breathtaking moments of the last scene, and they unite in one great symmetry of care for each other.

4.2. A review.

Brenton's plot precedes other similar dramatic accounts of Feynman. In particular, there are four dramatic works to date, namely Matthew Broderick's *Infinity* (1996, a film), *Atomic Bombers* by Russell Vandenbroucke (1997, a play), Peter Parnell's *QED* (2001, a play), and Crispin Whittell's *Clever Dick* (2006, a play).

The first cinematic account of Feynman the nuclear scientist is a 1996 film, *Infinity*, written by Patricia Broderick and her son Mathew Broderick played and directed it. The movie zooms on Feynman in his youth only and emphasizes more a love story between Matthew Broderick (as Feynman) and Patricia Arquette (as Arline) and the way both create their own language of letter writing while Richard is working at the top-secret Los Alamos. After watching it for almost two hours (119 minutes), the researcher found it a serene, doleful and gradually boring story in contrast to Feynman's loving and full of brio character as well as Brenton's energetic play. The only major tension in the film occurs when Feynman's family opposes his decision to marry a sick and about-to-die fiancée.

The second work is a play by Russell Vandenbroucke, *Atomic Bombers* (1997) assembling a group of Manhattan Project scientists on the stage: Feynman, Robert Oppenheimer, Hans Bethe, Enrico Fermi, Leo Szilard, and Robert Wilson. Once more, we find Feynman with Arlene in competition with Fermi. The third theatrical production about Richard Feynman is a one-man-show play *QED* (2001) by Peter Parnell. Along with Alan Alda playing Feynman and Gordon Davidson as the director, the play, takes for its setting the day Feynman realizes his cancer. Premiered in Los Angeles in early 2002, it is a play in two acts. During the first Act, with a phone conversation between Feynman and his doctor we understand that Feynman has to undergo another complementary surgery. That he is seen again as a patient rehearsing his memoire in the form of a monologue. In the second Act, the presence of Feynman's former student, a character named Miriam Field, persuades him to accept his doctor's advice. The play was revived on March 2001, a Chicago production, and in September 2010 at the McCormick School of Engineering and Applied Science of Northwestern University, Maureen Payne-Hahne directed the play.

The fourth relevant play, *Clever Dick*, was premiered at Hampstead Theatre in 2006; Crispin Whittell takes us to find a disturbed Feynman in a hotel room in Mexico. Since the researcher could not access to the Whittell's play, here he can share with the interested reader two of its reviews. First Michael Billington of *The Guardian* evaluated it as "an intelligent farce in which the colliding human

particles not only explain but also demonstrate the laws of physics" (2006). In addition, here is Brian Clover who wrote after watching the play:

> Richard Feynman, one of the many step-fathers of the Atom Bomb, is in a state of confusion in a New Mexico hotel bedroom. Should he hang himself, or go to sleep? His state of uncertainty, we quickly perceive, is like the nucleus of one of the atoms he is trying to control. And like the nucleus he attracts passing characters who then orbit eccentrically around him. The pretty blonde, the handsome boy, the fat detective, each mistakes the troubled physicist for someone else, with farcical results. (Clover, 2006)

Prior to any biographical study, Feynman himself took the initiative with publishing his life story as a best-seller with Feynman's *Surely You're Joking, Mr. Feynman!* It is a work from 1985 with apparently no reference to creativity yet subtitled as the *Further Adventures of a Curious Character*, playing upon the word "curiosity". According to Kelley L. Ross "he was curious about things and that he was "curious" in the sense of being a curiosity" (2000). Much of Feynman's popular image relies on his "What Do You Care What Other People Think?" (1985) and *The Pleasure of Finding Things Out* (1999) where he remembers how his father planted curiosity in his son. As expected of a scientist with a sense of humor, he tries with a simple anecdote to inculcate publically the good work of thinking and enjoying at the same time. Furthermore, two plain and hilarious accounts of Feynman are a personal memory and a pictorial novel. In 2003, Leonard Mlodinow published *Feynman's Rainbow: A Search for Beauty in Physics and in Life*. Mlodinow has a PhD in Physics. In the introduction, he clarifies his stance that he is not writing a novel rather transcribes his dialogue with Feynman as

a memoire from Caltech days when Feynman was at the end of his life. One of the important issues that Mlodinow shares is a question on the nature of creativity. Exemplified from Feynman's perspective, ordinary life is shared both by the common person and scientist. But scientists try to remain alert and keep the degree of their care high:

> Don't think it is so different, being a scientist. The average person is not so far away from a scientist. He may be far away from an artist or poet or something, but I doubt that too. I think in the normal common sense of everyday life that there is a lot of the kind of thinking that scientists do. … Really all we do is a hell of a lot more of one particular kind of thing that is normal and ordinary! People do have imagination, they just don't work on it as long. Creativity is done by everybody, it's just that scientists do more of it. What isn't ordinary is to do it so intensively that all this experience is piled up for all these years on the same limited subject. (Mlodinow, 2003, p. 16)

The need for increasing sensitivities to ordinary life experiences is a fruitful activity which leads to a sense of happiness. Mlodinow can conclude with two lessons learned. First, "It was clear to me that for Feynman, staying open to all the possibilities of nature, or life, was a key to both his creativity and his happiness" (ibid, p. 24). In other words, Mlodinow found his informant a man who managed to welcome nature as whole. Secondly, a manifestation of his happiness is the autotelic experience of discovery and doing for its own sake:

> Through Feynman, I saw another possibility. And just as the discovery of the quantum principle caused physicists to revamp all their theories. … He didn't seek the leadership role. He didn't gravitate to the sexy "unified" theories. For him satisfaction in discovery was there even if what you discover was already known by others. It was there even if all you are doing is re-deriving someone else's result your own way. And it was there even if your creativity is in playing with your child. It was self-

> satisfaction. Feynman's focus was internal, and his internal focus gave him freedom. (2003, p. XXIII)

The advantage of reading Mlodinow's account is a normalized view of a scientist who lived as a curious child. During the nineties, a wave of biographical works was devoted to the life of Feynman who died in 1988. The forerunner of these books is James Gleick, formerly a science reporter of the *New York Times* who wrote *Genius: The Life and Science of Richard Feynman* in 1992. It is a large compendium of information about a man who passed away some four years earlier; however, Gleick's account contributes less to Feynman as a man of science. A contribution of Gleick is the choice of a title thereby establishing Feynman's fame as a "genius". Gleick dedicates a lengthy argument under "In Search of Genius", arguing for Feynman's position as a "public" genius (1992, pp. 450-477). In addition, the cooperation of Feynman with scholars of creativity is among the issues Gleick covers in his biographical book:

> He [Feynman] told [Charles] Weiner [MIT historian] that he had never read a scientific biography he had liked. He thought he would be portrayed either as a bloodless intellectual or a bongo-playing clown. He vacillated and finally let the idea drop. Still, he sat for interviews with historians interested in Far Rockaway and Los Alamos and filled out questionnaires for psychologists interested in creativity. ("Is your scientific problem-solving accompanied by any of the following?" He checked visual images, kinesthetic feelings, and emotional feelings and added "(1) acoustic images, (2) talk to self." Under "major illnesses" he reported: "Too much to list… . Only adverse effects are laziness during recovery period."). (1992, p. 402)

It follows from Feynman helping historians and psychologists that there are gaps in the studies of creativity and it his sense of humor that relates madness and laziness. A disciple of Feynman and an interviewee of Csikszentmihalyi, Freeman Dyson makes an interesting comparison in "The Making of a Genius: Richard Feynman" by Christine Forstner: "[Freeman Dyson] compared the relations of his character to Feynman with the English authors Johnson and Shakespeare. Jonson mastered his craft as an author, while Shakespeare distinguished himself through the "genius" (2012, p. 15). From a theatrical comparison with the cult of genius, Forstner argues that there are three main categories that have led to Feynman's fame as a genius: The Magician, Solitary life, and Revolutionary:

> The magician as an element of the genius image stands out due to the fact that the way to the scientific results is no longer comprehensible for the environment and that this magic formula is seemingly created free of context. …Feynman and Kekulé [German Chemist] are fundamental to this element. This comparison followed Feynman's death by more than ten years and is the only one known to me, in which a scientist explicitly depicts the scientist of Feynman as a genius. Scientists depict one another as highly gifted or talented, but do not depict each other with the term genius. This term arises from the interdependency between scientists and the associated public in which they move.
>
> The genius image in Feynman's stories is further characterized by the fact that he seemingly detached himself from the norms of his scientific as well as social environment and through this was removed from the world.
>
> The "revolutionary" is the last element of Feynman's image as a genius and contributes a new perspective of a subject area in the community and the public through research results. (Forstner, 2012, pp. 14-15)

As I mentioned in the introduction, psychological studies were keeping distance from the discourse of "illness" and Feynman's devoting his time for promoting new

endeavors in scholarly understanding of creativity has a sense of humor expected from him. Elsewhere, Gleick drew attention to the following:

> Scientific creativity, he [Feynman] said, is imagination in a straitjacket. Scientists, like the freer-seeming arts, feel the pressure to innovate, but in science, the act of making something new contains the seeds of paradox. Innovation comes not through daring steps into unknown space, not just some happy thoughts which we are free to make as we wish, but ideas which must be consistent with all the laws of physics we know. We can"t allow ourselves to seriously imagine things which are obviously in contradiction to the known laws of nature. And so our kind of imagination is quite a difficult game. (1992, p. 392)

In 1995 Christopher Sykes, originally a British filmmaker and a BBC producer, who had made some very interesting interviews with Feynman during his lifetime, televised them. Some of these interviews are still accessible on YouTube. In his *No Ordinary Genius: The Illustrated Richard Feynman* which was published by W.W. Norton, Sykes makes a vast textual and pictorial study. He interviewed 18 individuals and families who shared or witnessed Feynman in life. Sykes has good cinematic experiences; therefore, he decided to illustrate his book with 100 relevant biographical images of Feynman. The product of his efforts came to 277 pages that to date is an unparalleled contribution. The idea of creativity is mentioned only once during an argument on the usefulness or destructiveness of the things. Sykes refers to a remark by a Yoga workshop which Feynman attended. Faustin Bray, a Yoga presenter in Eslaen, "a Mecca for unusual concepts", remembers his brief encounter with Feynman and that "He [Feynman] didn't like the word "creative," but he was attracted to creativity and eccentricity" (1994, pp. 95, 96). Faustin's

impression was formed at the sight of his self-effacing guest at the workshop. Silvan Schweber also contributed with *QED and The men who made it* which was published in 1994:

> *QED and the Men Who Made It* will be of interest to anyone concerned with the philosophical foundations of quantum field theory. Schweber offers a lucid and technically detailed account of the deliberations of the architects of quantum field theory on many (if not all) important foundational issues. (Andrew Wayne, 1995, p. 626)

A theoretical physicist and science history writer, Jagdish Mehra in 1997, published *The Beat of a Different Drum: The Life and Science of Richard Feynman*. Mehra, a scientist and thereby qualified in scientific conversations, planned his book when Feynman was suffering from cancer. In the introduction, Mehra tries to endorse his book with a quote from Feynman himself. He claims that Feynman asked him to repeat talks with other physicists like "Heisenberg, Paul Dirac, and Pauli and write about him" (1997, p. xx). The outcome of a year with Feynman is 630 pages of compiled work. However, the extent of Mehra's narration is the distinctiveness of his work. In 1997, *Richard Feynman: A Life in Science* was in print by Mary and Richard Gribbin in 301 pages. The two write edited the *Q is for Quantum: An Encyclopedia of Particle Physics* which includes a concise biography of Feynman and an account of his work. These two works are among the clear and refined accounts of the life of Feynman.

4.3. Domain: Theoretical Physics.

The story of *The Genius* pivots around the domain of Physics and in SMC, Domain refers to a repository of "information passed and learned by symbols" (pp. 36-37). It is the site of knowledge that either facilitates or impedes creativity by its "clarity of structure, the centrality within the culture, and accessibility" (p. 40). From a structural point of view:

> The symbolic system of mathematics is organized relatively tightly; the internal logic is strict; the system maximizes clarity and lack of redundancy. Therefore, it is easy for a young person to assimilate the rules quickly and jump to the cutting edge of the domain in a few years. (p. 39)

One of the interesting scenes of the play shows Leo teaching Gilly but the reference to "time" ignores setting of time. In other words, it is claimed that one can digest the received new and advanced lessons both in mathematics and physics in a short span of time. Gilly reminds Leo that "… out of thirty bits of paper … in six hours, you showed me the physics, out of pure numbers" (2: 37).

However, it seems that Brenton suggests that mastery of the domain is possible in a short period. As Csikszentmihalyi notes, achieving 'superior ability in a domain" occurs in different periods; "mathematical genius peaks in the twenties and physics in the thirties" (p. 39). By comparison, Brenton introduces two mathematicians: Leo is a "thirty-six" years old professor of theoretical physics and Gilly is an "eighteen" years old talented student (1: 6). The second characteristic of domain, "centrality", takes a different outlook and relies on the attractiveness of a domain, Csikszentmihalyi explains:

> At any historical period, certain domains will attract more gifted young people than at other times, thus increasing the likelihood of creativity. The attraction of a domain depends on several variables: its centrality in the culture, the promise of new discoveries and opportunities that it presents, the intrinsic rewards accruing from working in the domain. For instance, the Renaissance in early-fifteenth-century Florence would have not happened without the discovery of Roman ruins, which yielded a great amount of new knowledge about construction techniques and sculptural models and motivated many young people who otherwise would have gone into the professions, to become architects and artists instead. The quantum revolution in physics at the beginning of this century was so intellectually exciting that, for several generations, some of the best minds flocked to physics or applied its principles to neighbouring disciplines such as chemistry, biology, medicine, and astronomy. Nowadays similar excitement surrounds the domains of molecular biology and computer science. (Sternberg, 1999, p. 320)

In terms of opportunities, a domain can excite extrinsic and intrinsic rewards. The Cold War era played an attractive role in recruiting many youth to nuclear studies during the golden age of quantum physics. Reviewing the history of war, Csikszentmihalyi writes:

> World War II was especially beneficial for women scientists. Several said that they probably would not have been admitted to graduate school if so many men had not been drafted and the graduate departments had not been looking desperately for qualified students. After graduating, these same women found jobs in government-sponsored research labs involved with the war effort, or the later attempts to keep up scientific superiority fueled by the Cold War. (p. 94)

Within this historical framework Leo, Gilly, and Virginia, a statistician, try to reward themselves with studying science. Leo can work in MIT, receives one third of Nobel Prize in Physics. In addition he can accept the invitation of a small university as a Nobel Laureate based on an extravagant research contract. Gilly too is able to major in mathematics even in a small university in the company of a

Nobel Laureate. Virginia due to pregnancy, raising children, and a disappointing marriage (1: 9), fails to continue her studies. However, it is the impulse within that motivates one to pursue a domain and primarily please the self. In this vein, the intrinsic reward for Gilly and Leo is patterned with sensual overtones. For Leo, "the bitch with the number is – they add up" (2: 35). As with Gilly, she too, after learning the new lessons in theoretical physics, "throws back her head, takes a deep breath and lets out a long scream, quiet at first but rising" (2: 22), rejoicing in a carnal image. Virginia, too, helplessly strives to recover leading to hopeless adultery with Leo.

The third dimension, "accessibility", is a domain's degree of quantifiability. Csikszentmihalyi's remark that quantifiable domains are valued more than less quantifiable ones (p. 40) is admitted by consensus. Literally, the three humanists in *The Genius*, Bursar and VC from the English department and a Russian Cyclist from the department of History of Fine Arts respectively complain of being ignored. Brenton appears to suggest that VC has arranged a firm place 'set in the concrete architecture" (1: 7) of the academy for himself but he has cancer. Bursar though, in control of the economy of the university, loses his position. The Cyclist, hired more as a spy for the Soviet Union, orbits throughout the campus. When Leo asks him what he teaches, the Cyclist retorts:

> CYCLIST: A load of rubbish called the History of Fine Art. The Government has so far failed to notice my department exists. When they do it is bound to be cut. (2: 31)

The Cyclist's bitter blow for his own domain however follows with its apparent safe position until he is identified as a spy and who cycling within the campus on a bicycle physically deteriorates his unnoticed character teaching in forgotten department of History of Fine Arts. Brenton's *The Genius* relies upon domain of mathematics, and as Csikszentmihalyi exemplifies it is domain with more clear structure, more promising, and more quantifiable nature (pp. 39-41) in contrast to domains of humanity. Leo working as a mathematician is privileged with transmitting the body of knowledge with the mentioned characteristics. Leo is the most elaborate Creative personality, a Nobelist, and Leo unifies with Gilly as the little c creative young student who is brilliant enough to have his support. Csikszentmihalyi argues that, for creative people, "acting within the rules of a domain is rewarding in itself" (p. 37) but their work has to be judged.

4.4. The role of the Field: Nobel Committee, Western and Eastern Blocs, and peers.

In SMC, Field refers to the sifting of the received claims of discovery and invention. Members of the field evaluate the novelty made upon a domain. Fields that assist creativity are proactive and those that thwart it are reactive. Field can be an individual expert or a group of them. At the level of person, the primary judgment belongs to the very creative person. In *The Genius*, Leo and his two other

unnamed[10] Nobelist colleagues, "we" (1: 7) and "Professor Abelski and his wife Irena" (2:1) form the scientific and competent members of the field. Leo also faces a seemingly incompetent field from the department of humanities with access to managerial and financial power. They measure Leo's work by a belated "marriage of Art and Science" (1: 7). Graham, a PhD holder in humanities "equipped with a poem to understand the mathematics of modern science" (1: 9), has to encounter Leo's rejection. Leo finally replies that the marriage in question led into "divorce in 1633" with Galileo's case (1: 7). Similarly, Blake shares with Galileo adherence to their visions followed by public denial. In addition, Blake's poetry in "excluding female figure" (Moskal, 1994, p. 7) is similar to Galileo who prevented his daughter Virginia from studying science. At this point Brenton in contrast includes Gilly and Virginia as scientists.

At the level of group, two encouraging or disappointing fields can be identified: the propagators of the Cold War in contrast to Nuclear Disarmament Campaigns of CND and END (1: 10). Many other nuclear research centers such as "MIT" (1: 9), "CERN, Fermilab, Serpukhov" (1: 20), and "Leningrad Institute for the Advancement of Science" (2: 31) are cited as competent fields. Field as a group needs to be explored in its relationship to vulnerability of being a theoretical

[10] The Nobel Prize in Physics both in 1965 and 1979 were awarded for progresses in QED, Julian Schwinger, Richard Feynman, and Shin"ichiro Tomonaga who found "a good reliable method for subtracting out the infinities was obviously needed, and it came independently from three" (Parker, 1986, p. 223). In a similar event Sheldon Lee Glashow, Abdus Salam and Steven Weinberg shared the Nobel Prize in 1979 with for their contributions to the development of the electroweak theory, pointing the way towards the standard model of particle physics (Gribbin, 1999, p. 159).

physicist. Field as a group needs to be explored in its relationship to the vulnerability of being a theoretical physicist. As Leo works for a more Unified Field Theory, he becomes discontented with the problem of scientific espionage. In particular, he witnesses how 'spiderman rescues the magic maths for the Pentagon" (1: 9), how an English VC brags about his hiring of the Nobelist of his time (1: 7), and how "desperate" are the Socialists to have him at their service (2: 32). Leo confides to Gilly that the public picture of their field is concerned with the tension of the Cold War, that of power, not pure research, not "the love of knowledge" (1: 20).

4.5. Creative personae: two scientists; Gilly and Leo.

Csikszentmihalyi developed an inventory of ten traits to understand creative personality with an awareness that this is not the definitive list; rather it is an endeavor to facilitate to achieve creativity in life and he interestingly concludes that creative people are "complex" (p. 57). Therefore, he outlined his "arbitrary" list of ten traits: androgynous, energetic and clam, smart and naive, playful and disciplined, imaginative and realistic, extrovert and introvert, humble and proud, conservative and rebellious, objective and passionate, and finally open and sensitive. He emphasizes that creative people can easily shuttle between the two traits. From this perspective, the researcher will try to look into Brenton's creative characters.

Androgyny: The idea of being "already" in possession of two types of sexuality is empowering in itself. It is only to oversimplify that a healthy society can be materialized only in the recognition and contribution of both sexes. The significance of the concept of androgyny dates back to ancient mythology noticeably in the myth of Hermaphroditus and Salmacis joining in a single body. With the romantic William Blake, the idea of "four Zoas" was originally double-sexed creatures. Among the modernists, English novelist Virginia Woolf in her famous novel *Orlando* portrays an androgynous protagonist. The American, poet, Hilda Doolittle, believed in two kinds of vision as sources of artistic creativity: "vision of the womb and vision of the brain" (as cited in Hargreaves, 2005, pp. 15, 75), two spaces with the potentiality of conceiving. Remarking on the relation of androgyny with creativity and genius, Hargreaves cites the rise in studying androgyny in the seventies:

> If anything, androgyny became even more protean during the late 1960s and 1970s, serving as the expression of a range of sexual identities, social possibilities and imaginative freedoms. Androgyny thus came to figure asexuality, bisexuality, a credible force within culture or a purely imaginary concept; we might aspire to be androgynous by embracing masculine or feminine qualities, or we needn"t bother since, according to the Jungian analyst June Singer, we already are androgynous: the archetypes of the anima and animus that lurk inside us ensure that. (2005, p. 10)

In the wake of gender studies, like many other heedful male writers, Brenton tries to give voice to gender politics in terms of an androgynous characterization. *The Genius* in an exciting departure from Brecht's only male character scientist Galileo,

in effect, changes into a play with two creative figures in the lead roles. Brenton regenerates Brecht's *The Life of Galileo* and tries to portray the children of Galileo in the figures of Gilly and Leo. The anagram is that of Gilly plus Leo equals Gillyleo [11](Boon, 1991, p. 236; Peacock, 1999, p. 73). It is of particular interest that Brenton's language works for equity and here through Leo's gradual "shift" in his form of addressing Gilly, the critic Wilson notes that,

> Not only has the effect of signaling the audience that Leo sees Gilly as an equal – a kindred spirit – but diffuses some of the erotic dynamic of the scene: when they talk of mathematics, it isn't a subtextual proposition for an affair but the consummation of their passion for the mathematics. They are partners who share an understanding of the mathematics of nuclear annihilation. (p. 109)

Although Wilson contends that Brenton could not comply with equality in presenting his male and female protagonists (p.115), she praises the play's courage and political responsibility working for nurturing an equal view of man and woman which here appeals to a scientific justification.

Energetic and Calm. While a creative practitioner leads a hectic life, he or she is quite relaxed too and Csikszentmihalyi distinguishes between hyperactivity and being energetic (p. 58). Whereas the former is more a return to the terminology of malady, the latter indicates health, and in a deliberate act of hardworking of a joyful character. The importance of remaining awake and devoting one's time

[11] While the character of Leo heavily relies on the American physicist, Richard Feynman, the character of Gilly is perhaps based on the French young mathematical genius; Evariste Galois, who sketched out his plan i.e. basics of group theory) through the night before he was killed on his 21th birthday. However, Gilly would receive a grant for research. The name of Galois also appears in Brenton's play.

economically to rest also demands great energy. Csikszentmihalyi proposes two manifestations for tirelessness: sleeping a lot and a great dose of eros or pledge of abstinence (p. 59). In taking the inner drive seriously, creative people manage their time responsibly in daily progress. In order to have more time to engage with their domain, they welcome insomnia. Seizing the time for sleep is actually to relieve the mind to reset itself to continue. Leo too welcomes a new student of science, Gilly to "insomnia" only to be assured of her diligence. To become a first degree mathematician is integrated in the efforts of Gilly and Leo. The second dimension fits well with the sexual language of Gilly and Leo's preference for abstinence from sex. Leo is a self-confessed "new sex and science equation" (1: 14) and Gilly has difficulty explaining to her mother that she takes *aspirin* instead of *pills*. Gilly is alert not to catch VD (1: 13) out of self-indulgence.

Smart and naive. The so-called IQ test is the prevalent criterion of intelligence, however; its reliability is questioned by consensus. Gilly and Leo should have high IQ to be able to understand complexities of theoretical physics but both are blind to the high price of the quest. Leo's monologue at the outset is more a harangue over the pursuit of love by a "bad boy, lover's of Emperor's wives" (1: 6). The historical irony of the Cold War witnessed a group of miscalculated and duped nuclear scientists who, like Leo, remained in denial about the catastrophic side effects of their knowledge. Leo is not alone in being naïve, since he meets his lost half, Gilly, who is innocently not aware of the outcomes of

her developed equations. The desire for living a more creative life is expanded to the folly of falling in love and both of them are invoked by a sense of a bitter awakening at the realization of malevolent force of nature and society. Gilly looks on the bright side since she believes in the pure love of numbers. However, she too hesitates for a short while after Leo opens her eyes to the folly of the unwanted contribution of science to destructive military purposes. Leo's chiding at Gilly that she has robbed her equations from a "smartarse graduate" man (1: 17) ironically implies his own naivety. Robert Sternberg, remarking on the stupidity of smart people, contends, "I think that stupidity is a failure of the actor to optimally use her abilities or cognitive capacity" (2002, p. 2). Sternberg outlines the reasons of human folly:

> - *The sense of omniscience*: having available at one's disposal essentially any knowledge one might want that is, in fact, knowable.
> - *The sense of omnipotence*: the extreme power one wields … [it is] start to over generalize and believe that this high level of power applies in all domains.
> - *The sense of invulnerability*: results from the presence of the illusion of complete protection, such as from a huge staff.
>
> (2002, p. 235)

Similarly, Leo's folly was actually a quite troublesome experience in the past and Graham, the Bursar, tries to understand why MIT let Leo free:

> GRAHAM: Vague, it was very vague, but it is said of you soft peddled[12] on something. A project, financed by the Pentagon? And that by letting you come to us, you were being punished.
> LEO (*low*): Jesus.

[12] Historically, Feynman's folly or "soft peddling" is registered as "boredom" of a math genius, whose curiosity seduced him to trouble in the top secret nuclear site of Los Alamos; "bored, he indulged his curiosity by learning to pick the combination locks on cabinets and desks used to secure papers". (Wikipedia, 2012 ; Sykes, p. 54)

> GRAHAM: Is there anything, Leo? That I should hear?
> (1: 9)

Leo appears as the most brilliant mind in the post-Einstein era; however, it does not help him to know how to reconcile with himself. It is only after Gilly succeeds in explaining to him the real face of love of knowledge that Leo regains the ability to renormalize his sense of guilt. The sense of being fully protected also should be read in the light of VC's idea that inviting such a Nobelist is like arranging "robbery in Fort Knox" (1: 6). Leo, feeling safe after hiding in England, becomes involved in another folly: a self-defeating adulterous affair with Virginia, the bursar's wife. If Brenton's play pinpoints the agony of the smart and naive scientist in belief of purity of knowledge, it also argues for the folly of confidence in the "peaceful atom" (Hostetter, 1988, p. 86). Leo curses himself for the sheer folly of trying to understand inconceivable nature of nature: "What if the most *un*natural thing our species can do is to understand nature itself? Malignity" (2: 37).

The image of Leo as a disillusioned scientist, that nature cannot be beautiful happens when Gilly finds her heedlessly sitting to smoke cocaine. (2: 36). However, the course of later events shows that Leo does not lose his hold on the duty of teaching; which is a note on his responsible character and this brings up the next trait.

Playfulness and disciplined. Csikszentmihalyi agrees with Hans Bethe, a physicist and a mentor of Feynman, that the secret of success that "to solve

problems one needs is Brain and the willingness to spend long times in thinking, with a definite possibility that you come out with nothing" (p. 61). Until the very last scene, although Gilly and Leo are overwhelmed by a sense of absurdity, they keep the torch of learning alight. Hence, Leo insists on having a "computer T-I-M-E" (1: 7) to do research and Gilly too insists on her important work, "doing calculation" (1: 13), in order to give meaning to her life. Playfulness and responsibility is in the symmetrical refrain of the play "dawn", which is repeated in both Acts. It indicates the urge for burning the candle on both ends until early morning:

> *Birdsong. The stage begins to brighten. Dawn, a fine sunny day. The shadows of trees and branches across the stage*.
> (1: 21)
> LEO: Let's calculate till rosy dawn.
> (2: 37)

This romantic scene revels in taking education seriously while rejoicing in sexual and scientific overtones enhanced by the inclusion of music. However, in both images, "the swelling birdsong" (1: 22) follows two crises. After the former, Gilly and Leo stage a play-in-play in an attempt to raise the consciousness of danger of exposure to nuclear energy. After the latter, they find themselves still *surrounded* by "barbed wire" trying to pursue knowledge beyond borders. Accordingly, Csikszentmihalyi quotes a very similar and helpful image from one his interviewees, the inventor Jacob Rabinow: "I slow myself down when work on an invention requires more endurance than intuition: and pretend [to be] in jail" (p. 62,

italics added). Leo's dialogue, of his playing the "lead role in the cage" (1: 21) fits well with Rabinow's method. Domineering backdrops, such as family, academia, and the Cold War slow down Brenton's scientists. Brenton also deals with the rise of the female characters who have been curbed in men's domain. Gilly, unable to convince her mother about her inner urge for becoming a scientist chooses to continue her scientific, studies away from home. Besides, another character in the play, Virginia, a graduate of 'statistics before giving birth to children" (1: 9), is trapped in a dull marriage with a humanist bursar; she simply remains unable to do research. It goes from bad to worse only when Virginia attempting to revive the old flame, her love for science, commits adultery with Leo. Another character, Andrea, is not able to continue her friendship with Tom because she is "tired of, bored, sick and tired, tired, tired- of men shouting at" her (1: 11). Later we find Andrea trying to look for a more altruistic way of living, working as a nurse (1: 23). For Boon, the role of activist women is evident in the final scene:

> In the figures of Gilly, Virginia, and Andrea, Brenton conjoins the contemporary reality of Greenham Common with his own increasing preoccupation with identifying the "third force" in political life. By the end of the play, his women have come to represent an alternative to male – dominated power politics. (1991, p. 246)

Boon argues that patriarchal politics plagues the world by a variety of wars, be it World Wars or the Cold War. At Greenham Common, which is a site in England, American aircrafts carrying nuclear missiles confronted with women's

demonstration in 1980s which postponed the landing of the aircrafts. For Wilson, the play appears with its own complexities:

> The play seems to suggest that Gilly's investment in political action has to do with a need to come to terms with her relationship with her mother, as much as it does with desire to alter the course of history. And yet, despite my criticism of Brenton's representation of women, *The Genius* is a compelling piece of theater which is marked by the playwright's willingness to present an urgent problem, even without having solutions. That Brenton is willing to initiate a public debate about morality and knowledge is an act of political courage. (ibid., p. 115)

Although Wilson's study of gender politics in Brenton accurately reveals the cracks, she insists on the relation between creativity and courage as an important feature of *The Genius*. It is of particular interest here that the Nobel Prize Committee values both of these two, courage and creativity, in the works of Nobel candidates.

Imaginative and realist. To elaborate this trait Csikszentmihalyi agrees with Einstein that "art and Science are two of the greatest forms of escape from reality" (p. 63). In staging two meta-theaters, Brenton aims for a change in perception and it articulates effectively with Csikszentmihalyi's continuum of "fantasy and reality" (p. 65). The first of these plays within the play is a scientific theater where Gilly and Leo act out the arrangement of four forces of nature.

> LEO: OK student. Four forces of nature, what are they?
> GILLY: Earth? Air? Fire? Water?
> *He laughs*.
> LEO: Medieval honey, medieval. Still, teacher must not despair. Even Isaac Newton believed in magic.
> *He rips off his jacket*.

> I give you the first forces of nature-
> *He bundles his jacket into a ball and throws it up. It falls before him. With a mock bow*.
> Gravity. Attraction of two bodies, my jacket and me to the planet. Infinite in range. The binder of the stars. Nothing escapes it, not a feather, nor a planet Saturn, not you not me, not a particle of atomic dust, drifting in space.
> *He picks up the torch*.
> The second force of nature.
> *He switches the torch on*.
> The electrical force. Binds atoms to atoms in molecules, gives light out the socket for your TV – lightening, God in the sky?
> *He flicks his finger*.
> Come here. C"mon! Get your pop science down you, you want to know how ugly old world is made.
> *He grabs her round the waist, holding her tight*.
> The strong nuclear force. Binds the nucleus of the atom. Give me your bag.
> GILLY: What?
> LEO: Your shoulder bag.
> GILLY: You want some funny business mister, I'll scratch your eyes out.
> LEO: Fourth forces of nature. Weak nuclear force.
> Holds electrons! To the nucleus of the atom.
> (1: 19)

The illustration of four forces in nature is an imaginative reality and is comprehensible with the help of theoretical physics and inherently a mathematical analysis. Leo reminds Gilly that "thirteen times out of the million scientists get it [to prove that strong nuclear force and the weak nuclear force are one and the same]" (1: 20). His words indicates that scientists" creative dream of unifying forces of nature is beyond the capacity of available nuclear reactors and particle accelerators which must be solved mathematically.

In their second meta-theater, Gilly and Leo perform the catastrophic effects of a nuclear bomb. Gilly appears not as a female physicist rather as a first-degree-burnt-skin-in-rags girl (1: 24). Wilson contends that:

> If this performance can be read as paradigmatic of political theater, then Brenton suggests that an audience, in the comfort of surroundings with which it is familiar, can appropriate the radical politics of a play and receive them as entertainment. Consequently, theater is not enough to effect political change. If Gilly and Leo's message is to be heard, they will have to find another medium. (pp. 110-111)

Wilson assesses the "problem of political theater" and a trial for Brenton's "perpetuating gender roles" (ibid.) where man and woman are stripped of their conceiving capacity. Nevertheless, Gilly and Leo have gained enough motivation to continue their research. They appeal to the power of becoming more creative even if they are alienated with destructive side effects of their nuclear research.

Extrovert and introvert. These two behaviors are the most "stable personality traits that distinguishes different people" (Csikszentmihalyi, 1977, p. 65) and it is to reject a romantic notion of "solitary genius" (p. 67) i.e. to disrupt the image of a lone figure for a more sociable one. Generally, Gilly and Leo are introverts especially with domineering characters in the play such as family, friends, and administrators. Boon elucidates how Brenton dramatizes creative characters who "discover that universities which employ them pay little more than lip service to the idea of learning for its own sake" (1991, p. 233). Although it is also argued that introverts can be creative for example in Carl Jung's psychology,

Gilly and Leo are extroverts, hence, with those who ardently look forward for living that is more creative.

Humble and proud. Creative personalities know that (a) they are "standing on shoulders of giants", (b) they are "lucky", and (c) they are usually so focused on future projects and current challenges that their past accomplishments, no matter how outstanding, are no longer very interesting to them." (p. 68). Hence, paying homage to many of the "giants", *The Genius* superbly engages in enumeration and illustration of their works. A cornerstone of the play, "We are children of Galileo" (1: 26), is surrounded with many other names and theories:

> Paul Feyerabend (epigraph to play); Albertus Einsteinus (1: 6); William Shakespeare (1: 7); William Blake (1: 9); Enid Blyton (1: 18); Gödel (1: 18); Isaac Newton (1: 19); Gravity (1: 19); the Gauge theory (1: 20); Evariste Galois (1: 20); Albert Einstein (1: 26); Unified Field Theory (1: 18-22); and Galileo (1: 22, 26).

Leo's double encounter with Einstein both a proud and humble scientist in a way reflects Leo's own character. He seems to be on the verge of ambition and self-criticism when he confesses, "I had the new E equals MC squared but flushed it down in the john" (1: 9). He perceives himself more a victim of distrust. He abhors being a "hero" (1: 21) and the more he thinks about his work, the more he becomes selfless. Leo insists on being *lucky* for winning "a third of the Nobel Prize" (1: 7). Not only does he fulfill his teaching duty but he also establishes a sound relationship with Gilly. Leo's claim of Unified Field Theory looks for a time when science would be able to prove its consistency. Likewise, Gilly refers to the

modesty of "Enid Blyton's works" as her early mentor (1: 18) in mathematics. To borrow Harry LeVine's title for Feynman, she is *lucky* to meet Prof. Leo Lehrer, "the Great Explainer"[13] of theoretical physics. In *The Genius*, Leo's method of teaching is not only peripatetic but also dramatic. She is the woman of her time and values independence and creative life. Like many women after the Second World War, Gilly chooses to find a place for herself in a science department.

Conservative and rebellious. Since a creative personality thrives upon proving his or her own original work, he or she has to be prepared for risk. Csikszentmihalyi emerges unbending in the impossibility of being creative "without having first internalized a domain of culture" (p. 71). Leo's assessment of Gilly's half developed equations as an "amazing" work (1: 15) appears a bit hyperbolic and in effect, Leo interrogates Gilly:

> LEO: When you were nine, you understood Gödel's inconsistency theorem/ the fundamental inconsistency of mathematics?
> GILLY: why not? There is a law against it?
> (1: 18)

For a reader of Csikszentmihalyi the answer is yes, that it is impossible to master a domain in a short time. This how he argues about the sufficient exposure to domain to be able to master it:

> A person cannot be creative in a domain to which he or she is not exposed. No matter how enormous mathematical gifts a child may have, he or she will not be able to contribute to mathematics without learning its rules. But even if the rules are learned, creativity cannot be manifested in the absence of a field that recognizes and legitimizes the novel contributions. A child

[13] The title of Harry LeVine's book is *The great explainer: the story of Richard Feynman* (2009).

> might possibly learn mathematics on his or her own by finding the right books and the right mentors, but cannot make a difference in the domain unless recognized by teachers and journal editors who will witness to the appropriateness of the contribution. (p. 29)

Brenton himself, nonetheless, is alert enough to offer an acceptable criticism of Gilly's originality in calculating equations. Leo as member of the field verifies that Gilly only has solved a part of equation, "Only a fragment of it but it's right! It's right". (ibid.)

Gilly mirrors Leo to confront his own inconsistency only to liberate Leo's powerful logical mind from turning back to his knowledge. When Leo forcibly gives some questions to test her math knowledge, she passionately and objectively refers to Godel's inconsistency theorem on the impossibility of Proving logically that maths is logical" (1: 18). Therefore, in a way she succeeds to pacify Leo to continue his benevolent mathematical teachings again.

Objective and Passionate: A creative character is full of passion but he or she values objectivity in order to remain "credible" (p. 72). When Gilly and Leo want to dramatize the strong and weak nuclear forces of nature, they 'spin" (1: 19). In a scene of being attached and detached, Leo is reluctant to teach and Gilly is skeptical to participate in Leo's apparently "funny business" teaching method (ibid.) but they join for an educational dance. Remembering Einstein's remark about his giving up the mathematics, Gilly and Leo chant the mentor's alternative decision:

LEO And made
(*together*):
Gilly Cuckoo clocks-

(1: 21)

Even the product of a "detached" creative mind of Einstein is a mechanical singing apparatus. This dialogue is also reminiscent of Galileo and his discovery of pendulum. Besides, they perform a credible and passionate 'spin" dance. After Leo explains to her the unity of four forces, Gilly realizes a similar pattern and began to use her hands to show "layers" (1: 13), to explain a mathematical theory with dance:

> GILLY: Like you think you see different things, there, there, and there. But- blink blink, blink. It's just one thing you've seen, one whole, one-
> *She hesitates on the word*.
> Force.
> LEO: What's the matter, sister? Suddenly seen a gleam of darkness in the middle of all that light?
> GILLY: (*to herself*): Patterns.
> *She holds up her hands, fingers splayed one behind the other*.
> If you can see two different patterns, the right way round –
> *She reverses a hand*.
> You see one pattern.
> LEO: Yup! It's called the Gauge Theory.
> (1: 20)

She manages to find some relation between her past and new knowledge of mathematic. Fortunately this helps her to pacify reluctant Leo to continue teaching.

Open and Sensitive. When joy is replaced with suffering, we see Gilly and Leo face the hard times of living as citizen-scientists[14]. Leo confides to Gilly how

[14] Feynman's national bestseller *The meaning of it all: thoughts of a citizen-scientist* (1998). He presents three lectures on "the impact of scientific views on political questions, in particular the question of national enemies, and on

he is threatened for his discoveries and Gilly relates how her mother is against her studies. The Openness and sensitivity of creative individuals often exposes them to suffering and pain but also a great deal of enjoyment (p. 73) which is why Leo feels disillusioned, "I feel like a singer, who sings a note of innocence and all the glass windows smashes" (2: 35).

Gilly is in the same condition and she does not sit back. Rather she revives in Leo the spirit of continuing research. Gilly and Leo vacillate between hate and love of nature and remain vulnerable in the shooting range of both Eastern and Western Blocks and family expectations. However, they appeal to occasional deviant behaviors only as cover-up for the sufferings. Leo is addicted to sex and drugs. He is aware of the situation and pronounces on his suffering ironically:

> LEO: Hey hey, a bribe from the East with promise of glory in the history. And here comes the West, with sex, and drink and the bitchiness I know and love. It is a very tasty world.
> (2: 32)

Likewise, Gilly intends to be not a malleable young girl. We have to look for the sensitivity of Gilly in those dialogues when she is coming to terms with her mother. In the first Act, she complains about her careless mother who gives Gilly a "broken umbrella" against the wicked world (1: 6). Gilly is irritated again when she intends to follow her love of mathematics and is confronted with the "waterworks" of her mother (1: 13). In this scene, Gilly still carries the umbrella, a binder, and a stylus.

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religious questions. And … how society looks to a scientific man, but it is only how it looks to me—and what future scientific discoveries may produce in terms of social problems". (p. 4)

However, she wishes that she had a sound relationship with her mother. As Wilson claims, Gilly has to "settle" her relations with her mother (p. 115) as much as she has to work for change in the course of history. In the second Act Gilly still cannot hide her unhappy life with a mother who does not understand her talented daughter. Her mother's view of female scientists is conventional. While her mother sees (in the poster of a falling bomb hanging in Gilly's room), "blowing people up" (2: 38), Gilly reminds her that the bomb is not her fault. Moreover, Gilly reveals her "low threshold of pain" (p. 81) when she tries to prove herself to her family, to her friends, her teacher, Leo, and university. Here Gilly declares that "You can get called a fraud, or people tell lies about you and twist everything you do. Mess it (1: 18). Brenton shows how Gilly's equation is "trampled on" by the people who "only talk too much" (1: 12). While these are expressions of anguished mind, Gilly and Leo rejoice in their selection of doing research and working out a creative life.

4.6. The work of creativity: Unified Field Theory and re/re-normalization.

The stage of *The Genius* is the second round of the work of creativity. The first round is not available to the reader since Leo has passed through the first round and won a Nobel Prize already. When Leo enters the plot of *The Genius*, he has a *prepared* but sinister mind, feeling guilty over the development of atomic bomb. He is seen on the verge of giving up scientific life altogether. However, Leo makes an academic contract with a small university only to continue his research.

The time he travels from the Unites States to England and his encounter with Gilly can be regarded actually as the time of *incubation*. Gilly pulls out of him the cry of "Aha!", insight, while Leo is seduced to make love with Virginia, the wife of Bursar. Leo without trousers stomps on Gilly's half-solved equations. Brenton extends this instant of Eureka and presents a scene where Leo is agitated for a second *insight*:

> LEO: Ok. Ok. It is time to teach, it is time to pass the poison on.
> (1: 19)
> LEO: I'll show you, I'll show you.
> (1: 21)

When Gilly convinces Leo of her brilliance, he *evaluates* her impact and teaches her the recent trends in quantum electrodynamics. As a result, from the last part of the first Act to the end of the play, Leo is engaged in the stage of *elaboration*. He becomes an educating figure of not only science but also theater. Leo devotes his time to teaching Physics to Gilly and with her help he stages two theatrical pieces about the UFT and the catastrophic effect of atom bomb.

The process of work of creativity for Gilly begins from her hometown in Watford where she emulates her classmates. She *prepared* herself to continue her studies in science and the period from her squabbling with her mother to having her consent to attend university and finally finding Leo is a period of *incubation* for Gilly. She soon develops some equations after achieving insight to produce a fragment of quantum equations and her *insight* accompanies her rehearsing some poems (1: 11). The fourth phase of *evaluation* takes place when Gilly and Leo

decide to live a creative life. This is the most humane part of the play which portrays an emotional and objective mutual understanding. Accordingly,

> One feels most uncertain and insecure. This is also when the internalized criteria of the domain, and the internalized opinion of the field, usually become prominent. Is this idea really novel, or is it obvious? What will my colleagues think of it? It is the period of self-criticism, of soul-searching. (p. 80)

Both Gilly and Leo gradually disentangle themselves from the hesitation. After educating each other, they return with elated faces after a night of scientific cooperation. Csikszentmihalyi prefers to wind up the fifth phase of work of creativity, *elaboration*, with a famous quotation from Edison's that creativity consists of "1 percent inspiration and 99 percent perspiration" (p. 80). For good or ill, this is the beginning of the road and Leo greets Gilly, "welcome to insomnia sister" (1: 22).

The connection of Brenton's character, Prof. Leo Lehrer, and two Nobel Prize winners in Physics, i.e. Feynman or even Steven Weinberg deserves attention. To assess this scientific allegory is to pin down Csikszentmihalyi's three sources of problem in the energized characters playing out their fictional roles. Indeed, to get rid of unwelcome infinities that "plague quantum electrodynamics and other aspects of quantum physics" (Gribbin, 1990, p. 341) both Feynman and Weinberg devote part of their research to an eliminating method called renormalization and proving the existence of electroweak energy.

A more specific analogy is that Gilly and Leo enter the stage to renormalize themselves after they are beset with a sense of guilt over the impurity of science, their share in developing the bomb, and their controlling backgrounds. Highlighting the role of renormalization is crucial to the discourse of post-madness. The two World Wars foregrounded unwanted maladies such as shell shock, depression, disillusion, are fashioned the market of clinical centers for treating mental disorders as well. From another point of view, scientists like Leo in escape from the unwanted outcomes of their nuclear knowledge, or Gilly leaving home for academia, find themselves and disappointed. It seems that Brenton, speaking through the character of Gilly-Leo, tries to renormalize their disillusionment, to cut off this ignorable infinity of their mentality self-interacted with negativity and dilemma, to clean the discourses that recognize all illness in human beings and motivate him or her for a life in creativity.

Escaping from controlling relations, Gilly begins to disentangle herself from the spoiling love of her controlling mother. Leo too leaves his academic position. *The Genius* becomes a scene of struggle with moral dilemmas. Gilly and Leo choose the pursuit of pure knowledge; nonetheless, Leo's experience dictates that it is plagued by impurity. Gilly succeeds in reconciling Leo with his knowledge and the newly motivated Leo bestows upon Gilly the apparently recondite problems in quantum electrodynamics in a quite understandable way. It

seems that both Csikszentmihalyi and Brenton share in recognizing the non-stop process of joyous work as a sign of re-normalization:

> One thing about creative work is that it's never done. In different words, every person we interviewed said that it was equally true that they had worked every minute of their careers, and that they had never worked a day in all their lives. They experienced even the most focused immersion in extremely difficult tasks as a lark, an exhilarating and playful adventure. (p. 106)

In the face of the dead end logic of the Cold War, Gilly and Leo free themselves working day and night for re-normalization while other couples in the play are still entangled in the boredom of relations; a stale marriage, Virginia and Graham do not like each other; the friendship of Tom and Andrea is a superficial relation; the career relation between VC, Bursar (Graham), and Tom are opportunists in terms of career promotion. In contrast, Gilly and Leo attend to each other's severely psychological wounds with infinite care and in so doing immerse themselves in elation of creative life.

4.7. Two cases of Flow: mathematicians.

Located between anxiety and boredom, a universal joyful space, Csikszentmihalyi defines flow as "the optimal experience … an almost automatic, effortless, yet highly focused state of consciousness … regardless of the activity that produced it" (p. 110). Gilly and Leo, disillusioned with "threat-in-smile" fields of governments and family respectively (1: 21), plan to carry out their work. Leo turns his back to scientific life, true, but he reveals a zest for it whenever he

perceives an understanding human context. Likewise, Gilly's dislike for her mother in the first act changes into affection in the second Act. Throughout the play, Leo insists on having research time until the end when he passionately offers his recent work to Gilly and she presents him with her binder of developing equations. As for Gilly, she knows that her teachers and the mathematical books available to her do not satisfy her educational needs. As mentioned, she too persists in studying science and decides to pave her way with an academic program to meet the Nobelist of her time. Passing through Csikszentmihalyi's "nine stages of achieving flow" (pp. 111-123) reviewed, Gilly and Leo have "clear goal" of liberating themselves in promoting their scientific understanding. The "immediate feedback" is that of their encounter, invoking in both of them the appeal for the next move, teaching and learning physics. Leo gives her insights of the latest trends in Particle Physics and Gilly is sharp to digest the new lessons in theoretical physics. They know "how well they are doing": struggling for better results. Reviving the eternal love of research, both of them "merge their action and awareness" to develop more refined equations. Parallel to Csikszentmihalyi's line of argument, they try to "avoid distractions" of being arrested, tortured, or even killed as much as possible but they have "no anxiety of failure" since "in flow it is clear what has to be done and our skills are potentially adequate to the challenge" (p. 112) so they "focus on the domain". When Leo explains the domain, or when Gilly tries to solve some equations, both liberate themselves from self, and families and governments. Gilly

is seen rehearsing some poetry and Leo's monologues have poetic mood. They establish their liking for each other while being engaged in comprehending nature until the "rosy dawn" in both Acts; the implication is that they "forget self-consciousness". That is why the duration of their presence in the campus is dramatized quickly; they "forget the sense of time" enjoying autotelicity of research in the comfort of the garden of academia.

Csikszentmihalyi reminds us that sex and drug can bring one to a state of flow; he nevertheless warns that "these episodes of flow do not add up to a sense of satisfaction and happiness over time; pleasure does not lead to creativity, but soon it turns into addiction— the thrall of entropy" (pp. 124-125). In the light of achieving the above conditions, flow as the climax of creativity, turns into autotelic experience. This clarifies why Gilly and Leo in their exchange of ideas evidently buy the sweet travails of the creativity quest.

4.8. Creative surroundings: Cold War.

To meet the travails, Csikszentmihalyi distinguishes two kinds of surroundings: "macro- and micro- environment" (pp. 147-148). While generally the macro level of life is beyond the control of an individual, the micro level is more modifiable space. *The Genius* is a dissection of academia that attempts to be neutral during an era of nuclear competition. Leo finds himself "not in the right place" in his domain of research since he owes his status to the facilities of MIT University though he dislikes its scientific policy. Leo's fall into what he skeptically calls "a

rainy puddle" at the outset is in fact an inspiring English garden in autumn which "for all its grayness, [it] offers an ideal place of sanctuary" (Boon, 1991, p. 235) where Leo is both appreciated and persecuted. Whether we see Leo as a pessimist or as an ardent scientist lashing out on his knowledge, he always declares his commitment to do research.

At the same time, Gilly is a fugitive from home to study mathematics. Thus, we have two characters, one who *does not* think "being in the right place" and one who *thinks so*. Whereas Leo's exile apparently deprives him from "access to the domain" (pp. 128-129), Gilly *enters* the domain. Moreover, there is "novel stimulation" (ibid.) for both of them. Disillusioned with scientific life, Gilly and Leo motivate each other. Finally, both are lucky enough to have "access to the field"[15] such as the European Organization for Nuclear Research (CERN) after they leave the stage (p. 130). A small university which is the setting of *The Genius* functions as a catalyst for further research and the realization of their creativity.

Csikszentmihalyi also mentions two factors in optimizing creativity such as "sudden availability of money at a certain place and inspiring environment" (pp. 130, 136). The endeavor of the Bursar and VC to employ Leo with an extravagant budget and the privilege of studying in the garden of the campus rather than in the classroom are relevant issues here. The setting Brenton arranges for his two Acts begins from autumn to summer in the garden of a campus and all of his early

[15] Peter W. Higgs, the living English physicist should be regarded as the field.

scenes are designed for outdoor. Brenton is aware enough to ‘settle on the peripatetic method” of education with characters walking up and down in the courtyards of the academy[16].

The idea of garden largely provides a motivating environment. With “freedom of action and stimulation of ideas, coupled with a respectful and nurturant attitude toward potential geniuses”, it suits creative people “who have notoriously fragile egos and need lots of tender, loving care” (p. 140). Although Gilly and Leo may seem as two nuclear scientists are debarred of their official positions to a walking-loving couple with binders[17] in a fenced garden, they turn to re-normalize themselves to be able to do research. If the change in macro-environment is beyond their control, however, they can modify the micro-environment and break the fence with creativity and the responsibility of care and love.

Gilly and Leo as children of Galileo, against all their frailties, help each other. Leo opens Gilly’s eyes to larger vistas in new science and she liberates him from the dilemma of being a nuclear scientist. Gilly and Leo, the two discontents with their past, (electrons) interact with the passage of light of knowledge (photon). Both of them try for recovery with creative living against the moral dilemmas of

[16] It is interesting that an historical account Freeman Dyson, a disciple of Feynman, indicates a similar experience: [it] owed much less to what he heard in the classroom or read in the library than to the informal and wide-ranging conversations he had with his tutor while strolling the paths around the college. And later, in Ithaca, New York, it was through similar walks that he absorbed the revolutionary ideas of the physicist Richard Feynman: “Again, I never went to a class that Feynman taught. I never had any official connection with him at all, in fact. But we went for walks. Most of the time that I spent with him was actually walking, like the old style of philosophers who used to walk around under the cloisters”. (as cited in Csikszentmihalyi, 1997, p. 137)

[17] Csikszentmihalyi reminds that “Sebastian Bach did not travel far from his native Thuringia, and … Albert Einstein needed only a kitchen table in his modest lodgings in Berne to set down the theory of relativity” (p. 139). Besides, it is implied that the computer cannot emulate human beings.

making the atomic bomb and dysfunctional social relationships. In addition to what Boon interprets as "the third force" of liberating women (1991, p. 247) and Chris Megson's "evocation of theatrical third spaces of mutual understanding" (2006, p. 59), it appears that Brenton is trying to build a meta-environment passing through a creative living and in line with Csikszentmihalyi's state of flow. It is the aspiration for creative living that guides them to freedom. Becoming two optimists (positrons), they exchange binder (meson) of their recent work on new equations in a scene of enclosure. Gilly and Leo unify in the breathtaking (high energy) of electrified barbed wire, the way strong and electroweak energies merge. They achieve the ability to re-normalize their understandings and human relationships in the course of the play and to work for unification in the belief for optimism.

4.9. Summary.

The play does not account for the creativity of Virginia in the role of a female scientist and a mother or for the character of Andrea, a student. Their desperate mood does not let them to move toward flow channel either. Brenton; however, gives two hints on their re-normalizaion. Virginia in the final scene assumes the role of Gilly's caring mother, an assuring implication of her motherly creative responsibility. Anderea too tries to help herself with joining the small community of two women scientists and Leo at final scenes.

Brenton's *The Genius* is a paradigmatic play for Csikszentmihalyi's Systems Model of Creativity. It features Domain, Field, and Creative Characters,

work of creativity, flow, and creative surroundings in the modesty of its two acts. Brenton's creative personas, after mastering the domain of mathematics utilize it to solve new equations of Particle Physics. Gilly and Leo agitate for renormalization by sweeping under the rug the dust of "infinities" i.e. doubt (of continuing this pursuit of otherwise destructive quantum physics), anxiety (war and of being tortured), and boredom (status quo, social relations). They appeal to the love of knowledge, to an affirmative way of recovery, to the realm of flow and autotelicity where they actually belong. They achieve the dream of unification in the one great symmetry of responsible love illustrated in "unified" nature of world energies.

In the next chapter, unification of two painters (a woman and a man) would illustrate the importance of supportive community of creative personae for a more balanced picture once more.

Table 4.1. ***Traits of two creative personalities in Howard Brenton's*** **The Genius**

	Leo	Gilly
Energetic and calm a. Continent and Libidinous b. Sleeping a lot	a. Libidinous b. Insomnia	a. Abstinent b. Insomnia
Smart and naive Convergent and Divergent thinking	a. Renormalization b. UFT c. Prediction of light radioactive isotopes	a. Re-normalization b. UFT c. Light radioactive isotope
Playful and disciplined a. Jail trick b. Nagging spouses c. Walking	a. Cold War Closure, Inquisition b. Gilly c. Research in garden of campus	Religious paintings and irresponsible affairs with women a. Cold War Closure, Inquisition b. Leo c. Research in garden of campus
Imaginative and realist	Performing a meta drama of UFT	Performing meta drama of catastrophe of atom bomb
Extrovert and introvert Solitary genius cliché	Extrovert with Gilly Introvert with domineering characters Extrovert with Gilly A Nobelist	Extrovert with Gilly Introvert with domineering characters Extrovert with Leo Best student

Table 4.1., continued 1

Humble and proud a. Standing on the shoulders of giants b. Luck c. Now for future d. Self-centered and altruist	a. Children of Galileo, Post-Einstein b. Acquaintance with Gilly c. UFT and Re-normalization d. Teaching each other, teaching Gilly	a. Children of Galileo b. Acquaintance with Leo c. UFT and Re-normalization d. Defending Gilly, Teaching Leo
Androgynous	Quite masculine, Gillyleo	Quite feminine, Gilly-Leo
Dependant and rebellious a. Traditionalist and iconoclast b. Playing no safe games	a. Mannerist and baroque painting b. Being a nuclear scientist	Posting letter to Russian embassy
Passionate and objective	Spin dance of UFT	Spin dance of UFT
Open and sensitive Sense of loss	"singing a note of innocence and all the glass window shake"	Sense of loss with sound familial relationship

(Adapted from: Csikszentmihalyi, 1997, p. 55 -76.) *Note*. The traits in the left column are from *Creativity* by Csikszentmihalyi.

Table 4.2. ***Conditions of Flow of two charcter in Howard Brenton's*** **The Genius**

Flow of Creativity	Gilly and Leo
1. Clarity of goals	Having a research time
2. Immediate feedback	Invitation to study and do research
3. Challenge equals skill	Re-normalization
4. Merging action and awareness	research in a garden of a campus
5. Avoiding distractions	Trying to say no to misuse of nuclear sciences
6. No worry of failure	Arrest, torture
7. Forgetting self-consciousness	Spin dance
8. Forgetting sense of time	Doing research in the yard rather than in classroom
9. Flow of creativity: Autotelicity	Unification of strong and electroweak theory (UFT)

(Adapted from: Csikszentmihalyi, 1997, p.114 -126.) *Note*. The conditions in the left column are from *Creativity* by Csikszentmihalyi.

Chapter Five: Howard Barker's *Scenes from an Execution*

5. Introduction

In this chapter, the researcher intends to deal with Howard Barker's *Scenes from an Execution*[18] in 1984 and his dramatic portrayal of two seventeenth century creative painters. I focus on highlighting their creativity with Csikszentmihalyi's Systems Model of Creativity. Primarily it is to draw attention to originality of a play in adapting accounts of the historical painters: Artemisia Gentileschi and Agostino Tassi. Secondly, it examines both figures as fictionalized creative personas: Galactia and Carpeta. The present chapter takes us to re-fashioned studies of the creativity of two painters during the Post World War.

5.1. A synopsis.

In the late renaissance Venice, a famous female painter named Galactia receives a state commission for a vast project, painting the Battle of Lepanto. With her two daughters, Supporta and Dementia, she begins the project in a remote unused arsenal barrack. Therefore "going her own way", Galactia leaves the hands of State and Church open to condemn and imprison her. Urgentino and Ostensibile

[18] Barker, H. (1991). *Scenes from an execution. Collected Plays*. (Vol. 1), London: John Calder. All citations are extracted from this edition.

as representatives the State and Church decide to give the commission to a second in rank religious male painter, Carpeta, a master of painting "Christ Among the Flock" and above all Pity. Carpeta is a bedfellow painter to Galactia, and out of jealousy accepts the commission only to be frustrated in the middle of his work. In prison, Galactia has the voice company of unseen The-Man-In-the Next-Cell who invites her to "hibernation". Through the strategic intervention of an art critic, Gina Rivera, Urgentino signs the verdict of Galactia's freedom. A state patron, Urgentino, and a religious patron, Ostensibile withdraw from the contract when Galactia produces a war canvas of violence rather than glory. Carpeta attempts to reproduces a similar canvas but he fails to finish it. While Galactia is in prison, an art critic working for the state succeeds to liberate Galactia and, she prevents the canvas of violence from being burned. In the final scene, Galactia reconciles with Carpeta and Urgentino. Attending a gallery of her work, she accepts to be a celebrity.

5.2. A review.

A glance at the title of the play indicates a play of pun: "execution" first used in the familiar sense of watching the gallows and killing for capital punishment. At the second level, it reminds us to watch the production, the creative moments of carrying out an accomplishment. Howard Barker's radio play is the story of accepting a commission to paint the Battle of Lepanto, one of the numerous wars between the Naval Forces of Venetian Christians and the Turkish

Muslims in 1571. Among the [hack] painters of the time, Urgentino, the Doge of Venice, negotiates with Galactia, a master of realistic-epic and the number one painter of Venice. The State and the Church invest for a one hundred feet canvas celebrating the "triumph" of Venice. Galactia fulfilling this plan does not see in war a scene of pride and avoids glorifying it. For Galactia it is all a battle, violence. The play ends with exhibiting Galactia's canvas with other hack painter members of the field, Sordo and Lasagna who accept the originality of her work. Galactia visits a gallery of her own paintings and accepts the invitation of Urgentino for a lunch as a "celebrity".

After his own revival of the play in 2012 for the National Theater, Barker in an interview with *The Guardian* declared that "I don't care if you listen or not" (Maddy Costa, 1 Oct. 2012). However, in the eighties, Barker's play was actually "listening" to feminist members of the field in writing *Scenes from an Execution* with a female protagonist painter. Barker based his play on the life of a Venetian female creative painter to re-discover her when he recognized a widespread lack of dramatic contribution to the life of Artemisia. Moreover, Barker, heedful to the art of Artemisia and Tassi, which is shrouded by their illicit relationships, tried to focus more on their productivity as artists. Barker portrays immorality of their relation and at the same time invites his audience to re-normalize it.

There are four dramatic and four fictionalized work about her. The dramatic work comprises the Canadian painter and playwright Sally Clark's *Life Without*

Instructions (1994) which was staged in the Fredrick Wood Theater; Olga Humphrey's *The Exception* (1997) dealt with complex issues of Artemisia's life during 1611-1612; Agnès Merlot wrote and directed *Artemisia* in 1998, a Miramax production that provoked historians such as Garrard for distorting her image and not remaining faithful to truth of her history. A simpler dramatic rendition about Artemisia by Helena Hale was her One-Woman-Theater production of "Artemisia Gentileschi− Of lies and Truth" of which rare information is available from Hale's official website:

> Although she [Helena Hale] referred to her endeavor as "theater that teaches," her shows are not polemical: each artist speaks her personal truth. Still, many were political: Artemisia Gentileschi was subjected to a rape trial where she was tried rather than her assailant. (Retrieved from 06.04.2013 http://www.dramaticpublishing.com)

According to historical evidences it was Tassi who raped but one should be hesitant in accusing him or her since the offense was done in privacy and maybe with the consent of both parties. According to a definition of concept of consent, it refers to

> C: Comprehension that the act is taking place
> O: Optional for both parties
> N: Negotiation with partner
> S: Sobriety – must have knowledge of the nature of the act
> E: Engagement in the act
> N: Nonviolent
> T: Talking about it/ communication – silence does not equal consent ("Consent", 2010)

Even in the historical movie, *Artemisia*, show the scene of rape between Artemisia and Tassi as a woman on the top position under a substantial drapery. In Barker's story, it is Galactia that tries to seduce Carpeta.

5.3. Domain: Baroque Painting.

The story of Barker's *Scenes from an Execution* enfolds in the Renaissance period when the creative power of the human being after God as the almighty Creative was recognized. It was the time when biblical paintings were fashion of the day. Along with scientific studies of bodies, either in the form of anatomy, physiology, or ornithology of birds, artistic creation and in particular painting was central to the culture of the time. The Church, assuming the role of art patron, provides a relatively clear structure for pictorial representation of religious themes. The interior and exterior atmosphere of the Church takes the new color of sacred drawings and sculptures making it accessible to all. However, due to policies in the Counter Reformation regarding the need for more control on the exhibition of nude figures in works of art, the need for filtering in this era led to the infamous trial scenes of the Inquisition.

5.4. The role of the Field: peers, patrons, church, and hack painters.

In 1985, *Scenes from an Execution* won Prix Italia for Best Drama. Moreover, it received praise from Sight Unseen, for Barker's "use of visual imagery" (Elissa S. Guralnick, 1995). In the *Scenes from an Execution*, the field includes at the first level, those characters among whom Galactia and Carpeta live and pursue their art. Secondly, most probably the character of Galactia referring to Artemisia Gentileschi and Carpeta alluding to Agostino Tassi, then a biographical approach about their life and fortune would help us to become acquainted with the

members of their field. However, before examining the role of the Field, it is a specifically admitted issue that the artist's life was grafted with the life of the patron as during the renaissance. Based on the patron's investment in works of art, the artist was made to dedicate his or creativity to the patron. Sometimes it required the artist to comply with investor's taste thereby limiting creativity. In the context of Barker's play, set in the seventeenth century, with creative painters who worked on commission, I found Frances Haskell's *Patrons and Painters* provides good clues for the present discussion. Although Haskell *deliberately* avoids a clear definition of patron he emphasizes an empirical analysis:

> There was a wide range of variation possible in the relationship between an artist and the client who employed him. At one end of the scale the painter was lodged in his patron's palace and worked exclusively for him and his friend; at the other, we find a situation which appears, at first sight, to be strikingly similar to that of today: the artist with no particular destination in mind and exhibited in the hope of finding a casual purchaser. (1963, p. 6)

Although artist still has to wrestle with economic problems, there is a difference when his or her work has clear goal of optimization of the status quo. Haskell in his also invites his readership to see independent artists:

> It was much more usual, however, for a painter to work in his own studio and freely accept commissions from all comers. Whether or not an actual contract was drawn up between him and the patron would depend on the scope of the commission. (ibid. p. 8)

The creative personalities in *Scenes from an Execution* work both in their private studios and besides their patrons. The researcher will return to a discussion on

creative surroundings in this chapter later and for a brief comment here, Galactia generally works in her own studio and her patron has to find her in her office. Reading a subtext of a patron's quarrel with the female artist, Urgentino refers to her territory, "you have your empire" (14: 290) that is why he visits her in her private studio.

A discussion at the literal level of the play shows that Barker brings together authorities and common people to judge Galactia's creativity. The former group refers to state and church authorities. The governmental personas are The Urgentino (The Doge of Venice), Suffici (an Admiral), Pastaccio (a prosecutor), a Gaoler, and an unnamed Official. A Cardinal named Ostensibile, plays the role of religious field who collaborates with Urgentino/State, both as reactive gatekeepers. The second group includes a group of male living painters (Carpeta, Sordo, and Lasagna), Farini [dead at that time], a teacher to Galactia and Garracci, a superficial painter. In addition, Galactia's two daughters (Supporta and Dementia) not only help her in the studio but also share their criticism with her. Some minor characters in the role of members of the field include: Prodo (a Veteran), Mustafa (an Albanian pineapple seller), a body of unnamed personas such as Soldiers (some of them are identified by numbers), nameless Workmen, Farini who was Galactia's instructor, a Mourner at Farini's funeral ceremony, The-Man-In-The-Cell (Galactia's inmate), and a visiting Man in the gallery. This is not to mention that some of their names do not appear in the page for Dramatic Personae. Finally, the

personage of Sketchbook and Voices from the Canvas act as the voice of Galactia's painting with their original comments. During the Scenes Seven and Eight, both The Sketchbook and The Voices emphasize the role of death in her work:

> SKETCHBOOK: The Sketchbook shows three seamen variously disposed about a massive canvas, mouth open, hands hanging at their sides. One of them holds a bottle loosely in his hand, as if, out of sheer amazement, he has forgotten to be drunk … (*The bottle splinters.*)
> (7: 279)
> SKETCHBOOK: The Young Sailor Struck. (*Pause*) The Young Sailor Struck does not exist in any of the preliminary sketches for The Battle of Lepanto, and a close examination of the paint reveals him to be an addition to the composition painted at a later stage. He is shown huddled against an abandoned cannon, staring with an expression of disbelief at the violence ranging about him. It is the only face in the entire canvas of over two hundred faces which is in repose, and to be painted in a liquid, translucent colour in an almost religious manner, acts as a barometer of human incomprehension, in contrast to the fixed and callous stare of the Admiral Suffici against whom he is placed in a diametrical opposition. The two figures are separated by a shoal of dying figures sliding out of the canvas to the left, while to the right, in the third point of a triangular configuration, in utter desolation against mayhem, The Man With The Crossbow Bolt In His Head covers his ears, rocking to and fro at his oar, fathoming the shock of what's befallen him and inviting us to share his passionate desire to be somewhere else …
> (8: 280-281)

The Sketchbook's words contrast passion for killing with disbelief at the sight of death. Revisiting the story of a battle, Galactia's warriors incredibly go in a "huddle" for death, for being deformed. Csikszentmihalyi's study of the Field specifies its three characteristics with a creative work on the table: type of reception (proactive or reactive), using a broad or a narrow filtering frame, and its ability to channel support into creative works. Barker illustrates these three types in evaluation of painters in the play. For instance, Barker provides some clues that

Galactia and Carpeta are famous artists and that is why authorities in the state and the church play a proactive role and make investment in their paintbrushes. When the authorities in the government or papacy become reactive, they imprison her and give her an axe. It should be added that, to a large extent, Carpeta and Galactia have the trust of other painters in Venice as well as the art critic's support in the play. Barker's play illustrates a world that judgment about a female artist is shrouded with comments on her own moral or immoral social character in working on a realist picture of a generally masculine struggle of battle. Typical of such an encounter is a dialogue between two visiting hack male painters, Lasagna and Sordo:

> LASAGNA: If it had been painted by a man it would have been an indictment of the war, but as it is, painted by the most promiscuous female within a hundred miles of the Lagoon, I think we are entitled to a different speculation.
> SORDO: It is very aggressive. You and I, we wouldn"t have been so aggressive. A woman painter has a particularly– female– aggressiveness, which is not, I think, the same as vigour. Do you agree with that distinction?
> LASAGNA: Yes. It is coarse.
> SORDO: Coarse, yes. Because she is so desperate to prove she is not feminine, a flower-painter, an embroiderer, she goes to the extreme and becomes not virile, but shrill.
> LASGNA: It is shrill. It defeats its purpose by being shill.
> SORDO: She can paint, of course–
> LASAGNA: She can paint, but it's excessive. And so she is.
> (18: 302)

What overshadows this dialogue is primarily a skeptical view on the art of a female painter and her ability to paint a scene of war. Lasagna and Sordo agree that she can paint only after they speak ill of her life in terms of morality. Lasagna's

character as his name suggests has the "Lasagna effect" i.e. "impermeable". Likewise, the name of Sordo is reminiscent of silence.

Barker shows that Galactia is engaged in an illegal relationship and this haunts the judgment about her work. Lasagna and Sordo do not believe that the type of aggression she illustrates in her canvas suits the aggressive behavior required in a battle. They find it "extreme", vulgar, and despairing for a woman not content with her femininity. To optimize the situation, Carpeta intervenes to remind that:

> CARPETA: It is a public picture and you can"t dishonor it! (*Pause*) Sorry. Just – the little nausea, you know, the little belch of loathing at the fellow of artists gnawing at each other's bones. Passing disgust at sound of tooth on bone. Gone now. Gone now!
> (18: 303)

Carpeta's reaction is a reflection on the antagonism of artists toward each other that Urgentino and Ostensibile as two authorities from State and Church, take the advantage of and try to inculcate throughout of the play. As a result, Carpeta fights for Galactia, demanding a community of artists who support each other. Two characters who support Galactia are her daughters who play the role of her primary field. They metaphorically dramatize Galactia herself; they are an extension of her personality. Supporta and Dementia believe in their mother's creativity while they are also considerate toward Galactia's aspirations in dealing with the male society of the field:

> SUPPORTA: It is a great waterfall of flesh. It is the best thing you have ever done.
> (12: 257)
> SUPPORTA: And I know as you do, that you are the best painter in Venice. …You have this vast commission in front of you, which will prove beyond all argument what you are, and I am frightened you will waste it. (*Pause*)
> (5: 267)

According to Haskell, the cooperation of a painter's family was acknowledged in the seventeenth century: "to turn painting into a respectable profession can be seen in the lack of opposition shown by parents to their *sons* becoming artists". (1963, p. 20, emphasis added). Barker, highlighting the family cooperation, adds the presence of a daughter. The play is silent about Dementia's view about the high position of her artist mother. Galactia's children cooperate with her in painting a vast canvas in an unsafe and remote studio for young women, they are afraid of working with soldiers and workmen who occasionally turn up to ogle them and interrupt the project. In addition, Galactia's model is an Albanian pineapple seller who plays the role of a lecherous model (5: 266). Galactia is well aware of the atmosphere but she tries to ignore distractions. With her two daughters, a general view of Galactia's character is that of an "arrogant" (5: 268) and "a little mad" (12: 288) mother painter. Supporta and Dementia always feel the threatening impulse of leaving her and it is better to listen to them within the tumult of her artistic life. First, it is said that Dementia is married and has to attend her family responsibilities:

> GALACTIA: Dementia if you do not want to be involved in this run away and look after your children –
> DEMENTIA: Now don't be silly.
> (3: 263)

Dementia, though married, does not want to leave her mother alone. Her sister Supporta, unmarried, spends most of her time assisting her artist mother for over twenty years:

> SUPPORTA: **Why won't you be hurt!** Always, you pretend to be prepared! I am giving up a professional relationship of twenty years, why don't you be hurt for just a minute? **…**I am not deserting you. (12: 287-288)

Though the two daughters appear to be anxious of their mother's audacious remarks in accepting the new commission, they are devoted daughters. Historically "Artemisia's instinct for independence, even though now accompanied by two daughters, seems to have reassured itself as her life stabilized" (Theodore Rabb, 1993, p. 183). However, only one of her children followed her mother's profession.

The second intimate field member, Carpeta, is a veteran famous painter of religious themes, a lover of Galactia. He is credited as the best painter of "Christ among the flock" which he did to perfect his brush (1: 254) as much as possible. On the one hand, as a master of painting pity, Carpeta cannot be the proper judge of painted violence. On the other hand, his friendship with Galactia overshadows their professional career. She acknowledges that she learned from him how to illustrate pity whereas he appears a prig: "**I am a better painter than you"** (ibid.). Gradually, it becomes evident that Carpeta only pretends to emulate her. Unable to

hide his love for her, Carpeta even leaves his own wife for Galactia. In a confessional dialogue before he really accepts his true stature as an artist, Carpeta has a reductive understanding of her. He attempts to despise her as "sensual" but when asked how you know her, Carpeta cannot avoid his own "rather casual" sexual relationship with her (10: 283). Two factors distort the image of proper judgment. First, Carpeta is jealous about her creativity, and second, a moral perception of her craft interferes with his technical judgment. Carpeta has the priority of being the first member of the field and Galactia trusts in him. Furthermore, Carpeta invites him to uncover her commissioned project before his eyes. Carpeta's reaction to her trust is implied in gestures the audience can receive from Galactia seeking his solace:

> GALACTIA: Carpeta? (Pause) What, are you – are you crying? You are crying! Oh my dear, you're crying! Because it's good is it? (*His sobs become audible*.) Is it that good? Tell me! **Oh, God, is it so good you have to –** (*He wails*.) Oh, wonderful, great lover, shh! (*Sound of hammering wood*.)
> (10: 287, boldness original)

In contrast to this sentimental analysis, Carpeta is the first to accept the commission to work on a similar project when the field of State-Church cannot tolerate Galactia's painting. Carpeta is not that much wicked since he soon realizes that he is unable to fulfill the project without her. Consequently he resigns from the contract and appeals for her freedom.

A field member is an art critic, Gina Rivera, who works for Urgentino. Apparently, she first married and divorced Urgentino. Rivera begins her critique of

Galactia, when she visits the artist in her studio; Rivera tries to open a conversation with a remark on Galactia's insomnia working late at night. Secondly, at the sight of the candles and scent of incense, she begins to praise the religious ambience of the studio. Then Rivera adores a woman painter who is engaged in accomplishing a conspicuous canvas (8: 276-7). Meanwhile, the main reason of her visit is to convey a message of care for the artist. Rivera's reception of Galactia's work is that of a hesitant field who is feeding upon the production of a creative artist. While she also does not want to influence Galactia's execution, she does her best to save from being burned. Because she works for the state, sometime she cannot come to terms with Galactia. Rivera admits the violent truth of the canvas, and says her attempts to look nice appear futile:

> RIVERA: **Dirty Mess Of Truths, Signora, Clinging To The Mouth.** (*Pause*) it is really beautiful in here and the candles catch your eyes. I am not ashamed of what I tell you, bringing world of muck against your doors. Absolutely not ashamed. How beautiful my clothes are, and my whiteness, most impeccable woman, drifting through galleries. But it is very violent, criticism. A very bloody, knocking eyeballs thing. Knives out for slashing reputations, grasping the windpipe of expression. I try to look nice, though it's murder I do for my cause. Good night. (*She withdraws*)
> (8: 278, boldness original)

Rivera's role in this moment resembles Mrs Emmerson in Bond's *The Fool*, who, sitting beside John Clare, was actually disturbs the concentration. The second time Rivera appears on the stage is Scene Sixteen and she joins Urgentino talking with Carpeta. Taking the side of Galactia, Rivera draws Urgentino's attention to a difference: "[Carpeta] is a very sound painter of religious themes; he is not an epic

painter" (16: 298). She elevates Galactia and tries to pacify Urgentino in order to succeed in saving Galactia's work from being ignored. Here is how Rivera tries to justify her support for Galactia and at the same time cling to her party line with "furious" Urgentino:

> URGENTINO: I can"t be quiet, I'm furious! (*Pause*) All right, what?
> RIVERA: I have seen Galactia's painting.
> URGENTINO: Ostensibile wants it burned!
> RIVERA: Yes but he won't. He will put it in a cellar. Now, listen to me, and I will tell you what I know, as a critic, and a loyal supporter of your cause. In art, nothing is what it seems to be, but everything can be claimed. The painting is not independent, even if the artist is. The picture is retrievable, even when the painter is lost … .
> (16: 299)

Rivera expresses her comments when Galactia is in prison. Later she wants Galactia to understand that she defended her and reduced the tension over her provocative canvas. She adds that the prison sentence was more a "gesture" of punishment (18: 303) and it is known that the infamous the verdict of Inquisition was for the transgressor was to be burned alive. The third time we see Rivera, she visits Galactia in her studio sitting in the thick darkness of fallen curtains (19: 304). Galactia accuses her of betrayal whereas Rivera wants to reconcile with her and above all to invite Galactia to an exhibition.

Galactia does not play a safe game which is typical of creative people and is sent to prison where she becomes acquainted with another silenced persona: Man-In-The-Next-Cell. An interesting member of the field, he is an unknown prisoner who is jailed for "nothing" (17: 301). With sense of humor, his advice to Galactia

invites her to be calm and try to rejoice in the jail period, in order to outwit violence and enclosure. For Man-In-The-Next-Cell, believes that the days and nights of prison are best to be experienced as a time of "hibernation":

> MAN-IN-THE-CELL: Anger, hang it up now. Prisons are such loud places. But only the quiet ones live. The noisy ones, they've carried pass my door …
> (15: 296)

Therefore, he advices her to keep silent; assume it is the period of hibernation for new creative ideas. Another field member who has his share in 'sense of humor" is not a prisoner, rather The Doge of Venice. In an early dialogue with Galactia, he emphasizes the element of wit in art. He is not familiar with the painting schools and their jargon. It appears that, relying on the advice of Rivera; he trusts Galactia's art and decides to negotiate for a commission. To Urgentino, artists are of two types: "hot" or "spent" (1: 260; 10: 282-283). Hence, the choice of Galactia indicates that she is not "spent" and he frequently expresses his homage to her: ("Profound respect" (10: 283)) but he reminds her of the responsibility of the artist:

> URGENTINO: Signora Galactia! Would I do such a thing? You are the artist! I only remind you of certain priorities. A great artist must first of all be responsible, or all his brush stokes, and all his coloring, however brilliant, will not lift him out of the second rank.
> (2: 261)

From Urgentino's perspective, greatness in addition to responsibility can complement each other. Elsewhere he reminds her to care about the public funds. Urgentino comes close to an analysis that recognizes Galactia as a "unique" painter unless she ignores her obligations: "I am not a visitor, as a rule. But this not a

private commission. It is the gold and silver of the Venetian people on your paintbrush, is it not?" (6: 273).

The energy, sharpness of mind, vision, frequent travels, and avoiding distractions have elevated Galactia and her craft above the hack male painters of her time and, as a result, she won the trust and support of the proactive fields. In magnifying the violence of war, she makes trouble for herself to face a reactive field who can "suspend" her painting (10: 288) because they feel paralyzed in decision making about a "hot" type of artist.

A religious member of the field, Ostensibile appears in the role of a church Cardinal. He shares with Urgentino the power to control the artist. Both of them are present in a scene of Inquisition to guide Galactia, accuse her of treason, and finally send her to prison. They believe in the artist as enemy of the people and, beyond that, artists as enemy of each other. In practice, Ostensibile plays the cruelest of the fields in *Scenes from an Execution*. At least Urgentino's language has a pleasant appearance.

Ostensibile's dialogue in contrast with Urgentino, is rude and offensive. Ostensibile believes that Galactia has to work in a way that suits "His dialogue" and "divinity" of a holy war and he berates her painting as a "calculated" affront to history (10: 284-285). During an Inquisition, he and another character Prosecutor condemn Galactia "as enemy of the public" (14: 293). While she tries to keep

silent, they add pressure on her to confess against herself. She only asks them to take her canvas to the street and they reject her.

There are some minor characters who express their opinions about Galactia. Two painters from Venice: Sordo and Lasagna, Soldiers, Workman, and her two models, Prodo and Suffici. Beginning from the latter members of the field, Suffici is an Admiral, one who endorses her creativity. Suffici wants Galactia to make a distinction between necessary and unnecessary war (6: 271). His problem with her is that she does not care or listen. Her craft as a realist artist is to picture the absolute brutality of war, not to interpret it.

Barker too comments as a member of field throughout the play. Through Gina Rivera, the art critic persona, he introduces Galactia as an "epic" and "realist" painter. As a playwright, Barker is in full awareness of the Brechtian difference between epic and realist theater. In other words, Barker initially uses epic in its original sense of allegory and heroism. Subsequently, in referring to Galactia as a "realist", he emphasizes the appearance of reality and the way it confines Galactia's imaginative power. Therefore, Barker tries an alternative definition and dramatizes Galactia as an epic painter in the Brechtian sense. That is Galactia narrates the plotted war and invites her audience into the enfolding *course* of the story of the canvas. That is why Barker reminds that history is a received document.

In case for the time being we trust the received history, it is good to notice that documents register Artemisia Gentileschi's lifespan from 1592 or 1593 to her

death in 1653. It is mentioned that from1627 to 1628 or even until 1630, she stayed in Venice and succeeded to become a member of the field. In other words, her age during her stay in Venice had to be thirty-seven. The importance of this brief period depends on the presence of a female painter among all-male gatekeepers of the [Roman] Accademia de'Desciosi which is referred to as ACCAD (Richard E. Spear, 2000, Bissel, 1968, Lapierre, 1989, Patrizia Costa, 2000). Since, the setting of the play is Venice, and Barker depicts Galactia/Artemisia, forty-seven years old, then one has to be alert on a ten year historical gap. It appears that Barker in renormalizing Galactia's story tries to develop a dramatic world free from sexual bias, for a painter not at her youth but in her forties. Not only had she mastered the domain but also she had gained the credit of being a member of the field. Barker only hints at the threat of rape at the level of malevolent insult and not action. Barker assigns the character of Prodo the role of a "Veteran" antagonist model, more a charlatan to Galactia. Interestingly enough, she is the only painter who wins the commission for painting a public canvas among a group of male and hack painters such as Lasagna and Sordo. Here is a hack painter, Lasagna's comment: "she appears 'coarse, not virile but shrill'" (13: 302).

What they understand by "coarseness" is female aggressive behavior and they attempt to justify their view with deviant sexual jargon: "the Slag's revenge" (ibid.). They restrict their perception to sex-biased view. Perhaps as Carpeta says, what matters is to embrace a sincere view of her work. Earlier, Galactia's

unfinished tableau of brutality of war is provocative enough to The Sailors to "stab" it (8: 279). It is offensive for Pastaccio, Venetian prosecutor, who condemns her for painting "half of truth" (14: 292) whereas for Galactia truth is one and indivisible.

In sum, Galactia's creative product turns out rebellious to the members of the field, either proactive or reactive she invites them to think about war twice before waging it. Her creativity succeeds in producing a consensus among the male painters as well to trust her art. It keeps its mobilizing power in galleries and later museums for a long time and beyond her era. The fields who judge Carpeta in order of appearance are the Church personified as Ostensibile, Galactia, his male colleagues, Rivera, the State/Urgentino. The Church trusts in him to paint a perfect and faithful tableau of biblical themes. Carpeta knows well the taste of the Church and so he lives upon religious commissioned projects. Galactia appreciates his skill and style of paintings (historically Orazio Gentileschi, Artemisia's father, was a painter of lifeless scenes or Tassi, her tutor/lover and a master of perspective). She gradually; however, finds Carpeta a lethargic painter of pity. Then the State diverts its investment from Galactia to Carpeta for painting the scene of battle only to be frustrated with Carpeta. Rivera correctly criticizes his craft as the painter of reality not epic. In addition, another artist named Sordo tells Carpeta that we all "hack" artists.

5.5. Creative personae: Two painters; Galactia and Carpeta.

Barker draws the attention of the audience to two complementary creative personas who act as field for each other. In this part the researcher tries to follow the portrayal of their creativity in Barker's play based on Csikszentmihalyi's arbitrary and complex inventory.

Energetic and Calm. When the Doge of Venice, Urgentino, visits Galactia in her studio, he pays a serious and sincere compliment to Galactia and her art. He knows quite well that she is the most industrious artist of the time who values the craft in all blood and sweat. It is noteworthy that Urgentino's first choice of hard to express admiration is "sweat":

> URGENTINO: …Signora! I have taken a chance with you, do you know why? Because you sweat. Your paintings sweat. Muscle. Knuckle. Shin. No one drapes in your pictures. They clash. Kissing even, is muscular. You see, I look, but also I smell, I smell your canvas and the smell is sweat. Do you find me offensive? I am devotee.
> GALACTIA: I rejoice your appreciation.
> (2: 260)

As evident, he declares his praise referring not to the scent of her body rather to "smell of sweat" that he feels when watching her paintings, created by an energetic and calm character. The main reason of this meeting is to invite Galactia to paint not a small rather a large project. More specifically, Urgentino intends to offer a commission for painting a "public event" (2: 261). At the same time she is calm about the duration of fulfilling the task. Elsewhere, repeating his praise, in Scene

Ten, Urgentino pays homage to her in a private meeting with Carpeta and Ostensibile, the Cardinal:

> URGENTINO: A profound respect. She is not spent. Most certainly she is not spent. She moves, she travels, a sort of meteor cleaving her way through dark spaces, … she has by her perseverance, and possibly perversity.
> (10: 283)

Barker's portrayal of Galactia shows and emphasizes as her a "sensual" figure sometimes working against herself. However, what can be understood from carnality of the given praise that she is a *travelling* persona who should be in possession of physical strength adds to her indefatigability and sexual waywardness. From Csikszentmihalyi's approach it has become clear by now that a major factor of being energetic is the extreme degree of libidinal energy. Galactia is self confessedly not beautiful and Carpeta reminds her that she is not pretty. Quite outspoken in sexual matters, she even sleeps with married Carpeta who is also younger than she is. Working in barracks and on a scaffold with many passerby soldiers, she advises her two daughters who are afraid of manly soldiers:

> SUPPORTA: I don't want to climb up on [scaffold] –
> DEMENTIA: Male groin, male swagger.
> GALACTIA: I don't know why it frightens you. I never brought you up like it.
> DEMENTIA: Doesn't *frighten* me.
> GLALCTIA: I was kissing at seven, and gave birth at twelve.
> SUPPORTA: Here we go –
> GALACTIA: I had twelve lovers by my fifteenth birthday –
> DEMENTIA: Oh, God, mother –
> GALACTIA: For all that I knew nothing until I met Carpeta, nothing! At forty-six I find – I knew nothing. And Carpeta is spineless. Pity.
> (3: 263)

Galactia shows off her strong dose of sexual desire to the extent that she fingers Carpeta at a funeral. Galactia's two daughters represent her smart and naive character. In other words, in Barker's play, as well as the historical accounts, indicates that one of Galactia's daughters is smart enough to learn her mother's craft (Supporta) and the other is at loss with it (Dementia). Mother and two daughters are working on a project commissioned by the State. Supporta with keen intellect warns her mother about working naively for the State:

> SUPPORTA: I am thinking how mean life is, how it gives you one bite only. Think how they'll attack you, they'll say this woman scorns us, mocks our sacrifice. You scour your own mind, you hunt down your own truth.
> (5: 268)

The course of the plot shows that Galactia's overshadowed smartness to paint violence rather than glory of a holy war leads her to act naively. Ostensibile may be right in a way when he charges her of "loving nothing more than expostulating about [her] genius" (14: 293). It is in this context that Dementia's fear of being raped turns out not to be a farfetched idea. Not only does Galactia taste prison but also she has to endure threat of sexual assault in her studio. In *Scenes from an Execution*, the artist's privacy is violated. Urgentino's verbally abusing Galactia coincides with entrance of The Committee of Inquisition (14: 291) to interrogate her.

Responsible and playful. Therefore, Galactia decides to carry out the commission responsibly and playfully. She prefers to work in a remote arsenal

barrack rather than in a museum thereby to live with the warriors who she wants to paint. However, she is playful with the provision of her commission. While the State and the Church intend a glorious depiction of war, she paints only the violence of war. Another sign of her comfort and commitment can be seen in the way she dresses. One of the excuses in her trial scene targets her dress:

> URGENTINO: The responsibility of your manner is of course, only a mask, the posture of your artistic freedom, look at the way you dress, you have not washed the garment in God knows how many –
> GLALCTIA (*disbelief*): How do you know when –
> URGENTINO: And your breasts quite clearly unsupported –
> (14: 293)

Hence, Urgentino uses her lack of care for her dressing as an excuse against her irresponsibility. However, it is in a way can be seen as her lack of care for constructed mentality of gender which is the concern of the following trait.

Androgynous. Galactia as an *androgynous* persona does not believe in beauty since she thinks that beauty is an "invention". She asks her model Prodo not to see her as woman but think of her a painter. Her cosy dressing, sweating body represents her as a hardworking practitioner. She is also quite feminine, evident in her outlook. She paints "shriveled test and sore groins" (8: 278) which becomes an excuse for stigmatizing her creative product. She follows, hence, an alternative upbringing of her daughters and teaches them to be assertive and not to be afraid of the men's world.

Imaginative and realist. Gina Rivera, the art critic stipulates that Galactia is a "realist" and she cannot paint imaginatively. Galactia knows herself as realist

painter (6: 270) and her field, Rivera, refers to her style to correct Urgentino's perception:

> SUFFICI: Signora Galatia has had a trying morning, coping with my face.
> URGENTINO: What is wrong with his face? He has a lovely face!
> GALACTIA: Yes.
> URGENTINO: What should I like for my brother is this – clemency in victory, modesty in triumph, virtue in –
> SUFFICI: do shut up.
> URGENTINO: All right. I leave him to your imagination! But show him for what he is – a tactical genius.
> RIVERA: How does she do that? Show him holding a compass?
> URGENTINO: Yes.
> RIVERA: In the middle of a battle?
> URGENTINO: Why not?
> RIVERA: Because she is a realist.
> URGENTINO: All right, she is a realist! I don't understand these terms.
> RIVERA: It means she paints what happened.
> SUFFICI: There is no such a thing as what happened, surely? Only views of what happened. Just as there is no such a man. Only images of him. (*Pause*)
> (6: 272)

Urgentino and Ostensibile can only make believe that they are competent members of the field in the domain of painting. In a similar way, Suffici can bluff about his shallow historical knowledge.

Extrovert and introvert. Although Galactia works with some colleagues and her daughters accompany her in and out of the studio, she prefers to work alone with open doors of her studio. During a production of a creative work of art, one of the important things to do is to be in touch with others. It is in this regard that Csikszentmihalyi quotes Nina Holton, the American sculptor, who argues that,

> You really can"t work entirely alone in your place. You want to have a fellow artist come and talk things over with you— "How does that strike you?" You have to have some sort of feedback. You can"t be sitting there

> entirely by yourself and never show it. And then eventually, you know, when you begin to show, you have to have a whole network. You have to get to know gallery people, you have to get to know people who work in your field who are involved. And you may want to find out whether you wish to be part of it or not be part of it, but you cannot help being part of a fellowship, you know? (as cited in Csikszentmihalyi, 1997, p. 67)

Galactia's social interactions along with her ironical language with her friends and acquaintances portray her as an *extrovert* character. She sometimes prefers to be *introvert* with disturbing visitors who are the messengers of anxiety and boredom. She does not want her daughter Dementia to fall short of her duties as a housewife. Galactia is bitter with visitors who disturb her concentration. There are two specific scenes in which Galactia prefers to be an introvert painter. In Scene Six, Galactia is at work painting Admiral Suffici's portrait in the Admiralty and this coincides with the entrance of her Patrons. Urgentino "passing Ponte Dora on their way to Treasury" meets Rivera and they decide to visit Galactia when they begin to "finger" Galactia's sketchbook (6: 271-272). Urgentino emphasizing, his rightful curiosity, justifies his visit:

> URGENTINO: Excellent! Signora. I shall forever be dropping in your studio. It is the nature of a good patron that he shows his curiosity.
> GALACTIA: I do not welcome visitors as a rule.
> URGENTINO: I am not a visitor by the rule. But this is not a private commission.
> (6: 273)

It is quite evident that Galactia favors privacy in her studio. In a similar way, two scenes later, consider Galactia's bitter reaction to Rivera's visit at night when working alone in a barrack:

> GALACTIA: Who's there? Oh, come on, who's – look, I only have to call and –
> RIVERA: Working late, Signora?
> GALACTIA: People choose the most extraordinary times to visit you.
> RIVERA: Candles … the incense of the pigment … rather a religious atmosphere …
> GALACTIA: It is.
> RIVERA: A woman alone in the barrack.
> GALACTIA: Not really alone. There are several hundred marines within shouting distance.
> (8: 276)

Rebellious and conservative. The two faces of being a rebel and quiet contribute to the character of the creative artist. Throughout the play, Galactia is a scandalous painter for her rebellious tableaux. On the one hand, she knows that artist has to submit to her Patron and she has to be conservative. On the other hand, Galactia paints from a perspective that defamiliarizes war and its deforming effect on human beings. Defending her perspective, Galactia answers her daughter Supporta's questioning on painting for people who see the "offence" not the "brilliance" (5: 267) of her war canvas.

> GALACTIA: I will negotiate with the power because I have to. I will lick the Doge's cervices if need be, because he has power. I am not wholly an idiot and I like to eat and drink as well as you.
> (5: 268)

In this scene, Galactia foreshadows her crushing decision to dine with the Doge at the end the play. However, Galactia first decides to face interrogation and prison for her rebellious painting of war.

Passionate and objective. She defends her craft passionately and objectively when different visitors step by and disturb her concentration. In return, Galactia has her own way of interrupting a state critic:

> GALACTIA: Excuse me, this figure of a man dying of wounds sustained during the greatest triumph of Venetian –
> GALACTIA: The muscle hanging off the bones is difficult to do with you –
> GALACTICA: Sitting through the dark, thirty feet aloft on creaking boards, with moths gone barmy round the candles, someone's got to speak for dead men, not pain, not pity, but abhorrence, fundamental and unqualified, blood down the paintbrush, madness in the gums –
> (8: 278)

Open and sensitive. Since Galactia is disturbed by both friends and foes, we find her with low threshold of pain. A hallmark of her suffering is a monologue from Scene Seven where she has to put up with careless male painters of her time. Addressing Sordo on the need for the courageous expression of truth, Galactia blames reductive perspective of male gatekeepers:

> GALACTIA: Why is it you cannot speak the truth without someone saying you must be drunk? That or barmy? They put Farini in the madhouse for saying the Pope could not tie his own shoelaces – (*Protests*) They did – **fact!** He recanted. (*More groans and complaints*.) I must get some fresh air. All this death worship is getting up my nostrils, where's my lover? Oh, look at him, he has the face of – now I see it, Carpeta's Christ paintings are self-portraits! And half an hour ago he had his mouth – (*Shouts of protest*.) All right, I'm going! (*The door closes. Sounds of the street*.) A dead painter, claimed. The dissenting voice, drowned in compliments. Never happier than when lying in the gutter with a bricklayer, drunk out of mind. Human, warm, and round. And yet a frightful liar. Couldn"t put a brush to paper without lying – the happy poor, the laughing rags of trams and scabby dogs pawing the dirt. Guilty old fornicator …
> (7: 275)

She admonishes stagnation in art in the heyday of paintings of human anatomy dead or alive; she declares she has no interest in still painting of bodies and the way mannerists worked. She prefers to leave this threadbare style for hack painters.

It is from the responsibility and irresponsibility of Carpeta that I began to examine his creative character. Although Barker's play is more about Galactia, he also deals with creative traits of another male painter, Carpeta. Historically he is Tassi, a tutor to Artemisia. Carpeta may stand for Orazio Gentileschi, father of Artemisia/Galactia or his character refers to Tassi whom Orazio invited to teach his daughter. As mentioned above, some of the basic information about Carpeta depicts him as a thirty-four year old man, who is married to an unnamed woman and who is absent from the play. He has an illicit relationship with another woman named Galactia too. Living in the heyday of anatomical studies, passionate and objective illustration of the organs of dead has made the painters reckless in their moral relationship. In *Scenes from an Execution* painters engage in immoral relationships. For example, married Carpeta prefers to coexist with licentious Galactia, their dead master Farini, was a "fornicator" (7: 275). Meanwhile, the domain of physiology relies heavily upon the responsible drawings of the time. These fastidious carnal sketches in a way make painter anodyne to the disturbing feeling of violence and even insensitive to eroticism.

In other words, a critical project demands great energy and Carpeta as a young and strong character handles it by hardworking. His perseverance in part to

paint Christ eight times is exemplary. Moreover, on his strength, Although Carpeta/Tassi is a master of perspective in painting; he is naive in social encounters. Both in historical documents and in Barker's play his character does not lead a peaceful life. First, his wife and his girl friend and colleague do not understand him. Throughout the play, both women leave him, and his colleagues do not accompany him to look favorably at Galactia's painting.

In his professional life, Carpeta is a playful and disciplined artist of religious paintings particularly of Christ among the flock. He tells Galactia that the reason for frequent re-drawings of the image of Christ is a disciplined work on his part. However, his aspiration to become "the best painter in Venice" is playfully entangled with what Galactia calls his "erotic suffering" (4: 266). Carpeta correctly has realized that to survive, a painter living in Venice has to take sides with the Church or be a supporter of the State. It is implied that he often receives commission from the Church.

Furthermore, evidence of Carpeta as a *passionate* and *objective* figure is traceable in an early dialogue. Galactia listens to Carpeta bragging about his quest for accuracy and perfection in painting Christ. There is a sign of conservatism in this idea and he accepts to break his closure of pious painting for a radical venture. He risks negotiating with authorities to take the place of Galactia in painting the Battle of Lepanto. Nonetheless, he leaves the new project unfinished and reveals his caring face and appeals for a verdict of exoneration for Galactia. It is the

dilemma of Carpeta that portrays him as an *androgynous* character. It helps Carpeta to compensate his fault and to requite his love for her. Accordingly, Carpeta moves in a boastful, *submissive* and boastful cycle as he speaks in defence of Galactia's art. At the gallery, Carpeta resists self-confessed hack colleagues and their reductive and sex-biased criticisms.

Perhaps an artist in loss produces no original picture and Carpeta in *Scenes from an Execution* remains at loss with an unseen wife, painting repetitive sacred canvases, with arrogant Galactia, and with some hack artists of his time. In addition, he has problems with state and church authorities who gradually leave him unsupported. The Perfectionist spirit of Carpeta categories him as an autotelic painter who emulates other painters to win the commissions in Venice. To see Carpeta as an *extrovert* is also to see him as an *introvert* character. He is a sociable character whose dysfunctional married life leads him to introversion. Primarily Carpeta achieves flow in erotic encounters with women and his style of pity painting. As the story proceeds, he passes through the temporary experiences of flow. In renewing his friendship with Galactia for fresh and sound relationship, he brings change to the rhythm of his life and comes close to autotelic experiences.

5.6. The work of creativity: canvas of violence.

So far, the researcher has shared with his readership the cognitive processes in Csikszentmihalyi's analysis that lead to creativity. He assumes that the work of creativity is the moment of insight however; it is also argued that a great amount of

energy resides behind and after the instant of insight. The prior levels are "preparation" and "incubation" and during these levels, a question or an idea preoccupies the mind and demands answer and solution. Painting a panorama of war is suggested and required to be fulfilled in *Scenes from an Execution*. The mind begins to collect relevant information about the given problem.

Apparently, mind does not grapple with the idea in the mode of hibernation but this is not true since all of a sudden insight triggers with a satisfactory experience but it does not stop there. A creative personality takes care of the offered-achieved gift of illumination and becomes the first member of the field. In other words, he or she begins to measure the outcome following the new road of insight.

After enough consideration, he or she is assured of the feasibility of the decision to pass through level of "evaluation" into level of fulfilling the task. The last level is called "elaboration" in that it leads to development and production. To follow the mentioned process in a sequential order in Barker's play can help us to approach cognitive stages with scientific objectivity. From the very first scene, a character named The Sketchbook informs the audience that Galactia is busy with drawing some sketches of a naked man in a Studio in Venice:

> THE SKETCHBOOK: The sketchbook of a Venetian painter Galactia lying on her parted knees speak of her art, speak of her misery, between studies of sailcloth in red chalk the persistent interruption of one man's anatomy … On every margin where she has studied naval history his limbs or look intrude, the obsession alongside the commission …
> (1: 253)

The relevance of the above quote invites the audience to notice that Galactia is familiar with "naval history" and drawing pictures of Venetian navies. She prepares herself to win a commission for living. In addition, with anatomical studies in fashion during her time (Renaissance), she is preoccupied not with painting the dead bodies rather with illustrating the body of a man she loves. The history of two domains of physiology and painting have affinity with each other and Csikszentmihalyi writes that at the level of preparation too much focus on one domain is not constructive: "Indeed, some of the most creative breakthroughs occur when an idea that works well in one domain gets grafted to another and revitalizes it" (p. 88). Galactia achieves mastery over the domain along with anatomical investigation on corpses and she decides to put together lessons from physiology and her own painting experiences. When Galactia is asked to draw commissioned portraits it becomes clear that she is the real veteran in laying bare the brutal marks of war. First, she becomes witness to wounds of people who have been deformed, who have different religions but both believe in God. Then she sees those who attended the battle and now even make money out of their wounds. For instance, a veteran character named Prodo is introduced as a model who charges interested onlookers with a fixed fee of "seven dollars but no touching" (1: 255). He has disgusting wounds: a "Crossbow belt In His Head", a "hand cleft to wrist" which is free to watch and "an open wound" in his digestive system which costs additional "two dollars" (ibid.):

> GALACTIA: I am painting the battle, Prodo. Me. The battle which changed you from a man into monkey. One thousand square feet of canvas. Great empty ground to fill. With noise. Your noise. The noise of men minced. Got to find a new red for all that blood. A red that smells. Don't go, Prodo, holding your bowel in –
> (1: 257)

In this scene, Galactia hears and observes the testimony of Prodo of the degenerating power of war. The second level in the process of creativity, incubation, has a particular quality. It is a complex process of making rational formulation of the findings at the level of the preparation. At the same time, it is to wait for the muse to teach how to conjure up the new image or solution. Csikszentmihalyi reminds that,

> Because of its mysterious quality, incubation has often been thought the most creative part of the entire process. The conscious sequences can be analyzed, to a certain extent, by the rules of logic and rationality. But what happens in the "dark" spaces defies ordinary analysis and evokes the original mystery shrouding the work of genius: One feels almost the need to turn to mysticism, to invoke the voice of the Muse as an explanation.. (p. 98)

From Scene Two to Scene Four, it can be inferred that Galactia lets her mind make subconscious connections to paint her desired image of battle. Because of animosity arising from the war between Venetians and Ottomans, she is not able to find a Turk in Venice. Walking in a bazaar, she realizes that an Albanian fruit seller may fit into model of her canvas:

> SKETCHBOOK: Painting the Turk.
> GALACTIA: I scoured Venice for a Turk. I could not find a Turk, but I discovered an Albanian.
> …
> GALACTIA: He sells pineapples on San Marco.

> …
> GALACTIA: At first I thought, paint him dead. With arms flung out backwards, falling headlong from the Muslim deck, and then I thought, what a waste of a head, because who looks at a head which is upside down? …So instead I did a suppliance. I did a figure begging for his life. And I put him at the feet of the great Admiral, with his palms extended, and I thought I would put into his expression the certain knowledge he would be murdered on the deck. So with one figure I transformed the enemy from the beast to victim, and made victory unclean. And I suspect, even as I draw it, they will hate this …!
> (5: 266)

Galactia receives an offer to paint a very large canvas of war. Her mind processes the suggestion and evaluates it with her own skills. She decides to accept the commission and work upon in it in all sweat, tears, and blood.

It is suffice to write of the five levels of work of creativity with Carpeta that his cooperation with Galactia functions as "preparation" level. The immediate period of "incubation" for him is to graft his carnal desires and profession with her. The moment of "insight" occurs when he decides to try his hand with painting a war tableau, and he evaluates the act of painting within two months. His elaboration, his struggles to paint the new project, fails since he understands that it is impossible to paint in an idle style while his friend, Galactia is in prison.

5.7. Two cases of flow: painters.

A concise account of what Csikszentmihalyi calls the experience of flow can be exemplified with the character of Galactia and to an acceptable degree with Carpeta. I begin with Galactia's experience of flow which is illustrated in Scene Eight. It can be argued that a paradigmatic dealing with achieving flow forms the

content experience of this scene. As mentioned, a painter of "violence" living among male hack painters, Galactia works with a *clear goal* of painting the nature of brutality against humanity. Thus, she works upon depicting the predatory behaviors of humankind. The *immediate feedback* for such a goal is to provoke a group of reactive fields of which she is well aware. In *merging her awareness and action*, Galactia's working in her studio or in a remote barrack; her activity is open to a variety of distractions. The careless sailors pour her paint buckles; she becomes host to untimely visits of her economical, political, religious, and cultural patrons. She succeeds to *avoid distractions*. In symphony with the personages of her canvas, she finds the moment of battle a distorted instant of time and struggle for survival. She *loses self-consciousness* even when the agitated sailors want to disrupt her illustration of violence. The autotelic character of Galactia rejoices in all moments of her awakening "execution" of the blood-stained canvas.

To specify the nine conditions of flow in the character of Carpeta because of cursory evidences in the play is a bit difficult. He tells of his goal, to become "the best painter in Italy" and the *immediate feedback* he receives is sound advice from Galactia that he has to give up painting still forms. It is time for Carpeta to balance the challenge and his skills. He accepts a commission to paint a public canvas in "seven weeks" (10: 284). However, Barker's play seems reticent about how Carpeta *merges action and awareness*. It is briefly mentioned that he can handle the commission soon. He has to close off the perspective of distraction.

Nevertheless, he has to face questioning patrons who want him to remain forever in tradition and paint like "Raphael" (16: 297). Without any fear of failing, Carpeta asks Urgentino to sign Galactia's letter of freedom to be able to paint, to regain the advantage of working in the absence of self-consciousness. Carpeta visits Galactia to surprise her with the news of her freedom that her painting is not burned while she was enduring a *distorted sense of time* in prison. Although Carpeta does not have much dialogue during the last scenes, in a conversation with Rivera, the state art consultant, Carpeta hints about his decision to leave his wife for Galactia. The union of Carpeta and Galactia can be regarded as an experience of flow. In the First scene, Barker mentions that Carpeta is determined to leave his wife (1: 253). It is also Carpeta's passage from being "exhausted" with doing no new work (1: 254) to a sound and perhaps legitimate relationship with the capital creative painter of his time.

5.8. Creative surroundings: golden age of art and prison.

A glance at the settings for *Scenes from an Execution* reveals a balanced distribution between micro and macro environments of two creative painters. Of the twenty scenes, five of them take place in a studio, four happen in a barrack, six in a Palace in Venice, one in a Gallery, and finally one in a room. Therefore, half of the micro environments are in Galactia's territory. The macro environment of the seventeenth century recognized the artist's independence. But sometimes the macro environment becomes reactive and opposes the rise of divergent thinking. Even in

the settings that seem to be out of her control as macro environments, she can manage to lead her own way. For instance, within the prison where everything scenes one colored, she is still busy with painting:

> GALACTIA: … don't be frightened, look, I have drawn a man in granite. It's you. In monochrome, but in this light who wants polychrome, or poly anything? Nothing's poly in a prison, it's all mono, mono, dinner, mono supper, mono stench.
> (17: 299)

The setting of the play is the same for the character of Carpeta but with a difference. He can rejoice being a male painter during the renaissance era. Galactia and Carpeta learn that to succeed, they have to give patterns to their environment, to be able to foster their craft of painting. In other words, they should not kneel down before the pressures of surroundings. Galactia and Carpeta welcome each other in a new life that resists the pressures of surroundings that targets the disintegration of creative artists committed to the optimization of life experience.

5.9. Summary

A hallmark of *Scenes from an Execution* is its unpredictability of creative artists who are not at peace with war. It is also important to think twice before getting involved in war. The artist in Barker's play not only "knows" but also paints the dehumanizing work of war. The failure of the two committed artists (Galactia and Carpeta) relies on their inability to satisfy their patrons. On the one hand, a radical and realist epic painter cannot come to terms with a glorified picture

of war. Instead she paints its agitating aspect, what she sees as true face of violence and in effect, she disappoints her patrons. On the other hand, a religious and conservative artist does not succeed to replace the radical painter in that he has not mastered the domain of baroque to be able to execute it. Surprisingly, the presence in absence of the two creative artists forms a paradigmatic experience of flow - either it is achieved in isolation or in a network of social contacts. For a clear image, the characteristics of Baroque are:

- Attention to exact, naturalistic details
- Spatial values: deep space, trompe l'"oeil (fools the eye), shallow theatrical space (objects pushed into the viewer's space
- Integration of architecture, sculpture and painting
- Stories happen in the space and time of the viewer
- More attention to light – one harsh source of light, with significant lights/darks = tenebrism, where the gray tones are taken out
- Little to no iconography
  (*Baroque Painting 1600s-1700s*: Baroque painting and sculpture in Italy/Spain, 2013)

Galactia's canvas can be a paradigm for the above characteristics. Her attention to details can be seen in a young sailor holding "a bottle" but not drunk (8: 279). As for deep space, Galactia tells Rivera that she is living with 'several hundred marines at the distance" (8: 277) in her work. She also employs Prodo to stand like a living sculpture in the exhibition of her canvas (20: 304). The in process style of her work is evident in a tripartite montage: on the left she paints "angry" beams of sun (1: 259) and sailors. At center, she paints magnified hands of Suffici, falling hands from the sky, and falling hands of the corresponding Young Sailor on the right. The invasion of sun on the left too contrasts with the many ships at right (8:

277). The whole idea is exaggerated in the last scene where visitors have to walk from one end to the other to follow the *course* of her version of war. This is by no means to forget the great number of corpses and ships that populate her painting.

In Barker's play, Galactia, witnessing her illiterate admirers, unavoidably accepts to be called "celebrity" (20: 305) by Urgentino. In "Toward a New Definition of the Celebrity", Neal Gabler concludes that,

> In short, celebrity, dialectically constructed, taps some of the deepest contradictions about who we are and who we would like to be. It simultaneously comforts us and disturbs us, celebrating the virtue of ordinariness while holding out something to which we can aspire. It plays it both ways. Therein may be where the psychic power of celebrity lies. (Gabler, 2001, p. 15)

It is not a gesture of submission that Galactia, who believed in her own craft, at the last moment, consents to become a celebrity. Rather it is to become ready for a new move. The play ends with Galactia's "yes" to Urgentino's invitation for dinner. She prefers an admiration from the State, for her though a crushing decision, to the superficial feedback of "gasp, mmm, and crying" of visitors during an exhibition of her paintings (20: 304-305). The final source of hope hinted before the scene of exhibition is the union of two creative painters: Carpeta returns to live with Galactia. It is to re-fashion the optimized pattern of educating for a community of creative artists and their admirers.

Barker incorporates some other painters into *Scenes from an Execution*. They are Sordo, Lasagna, Guilio, Farini, and Garraci. However, Barker's play seriously pursuing the life of Artemisia and Carpeta does not deal with them. They

appear in the role of prejudiced or sometimes incompetent members of the field, except of hint about Farini who when he was alive he resisted against the pressure of religious authorities (7: 275) and the Church simply dismisses her. Hence, due to cursory evidences about these other painters, a study of their creativity is not feasible and the play eludes the model about them.

Table 5.1. ***Traits of creativity in Howard Barker's*** **Scenes from an Execution**

	Galactia	Carpeta
Energetic and calm Continent and Libidinous	Your painting sweat Libidinous	Manly painter Libidinous
Smart and naive Convergent and Divergent thinking	Her two daughters (Supporta and Dementia) Baroque	The best painter of religious theme in the Renaissance Mannerist
Playful and disciplined a. Jail trick b. Nagging spouses c. Walking	Painting in a barrack a. Cell or gaol b. Carpeta c. Among people in bazaar	Religious paintings and irresponsible affairs with women a. Inquisition b. His own wife, and Galactia c. Among flock
Imaginative and realist	Realist	Imaginative
Extrovert and introvert Solitary genius cliché	Her private studio Best painter of the time	His clique Best painter of the time
Humble and proud a. Standing on the shoulders of giants b. Luck c. Now for future d. Self-centered and altruist	a. Post Farini and Garracci b. Acquaintance with Carpeta c. Changing the glory of war to violence d. Sketching	a. Post Raphael b. Winning commissions c. Acquaintance with Galactia d. Union with Galactia and Defending her
Androgynous	Quite feminine Menopause	Quite masculine
Dependant and rebellious a. Traditionalist and iconoclast b. Playing no safe games	a. Mannerist and baroque painting b. Shrill and virile Painting her own commissioned canvas	a. Mannerist and baroque painting b. Accepting a new commission because of jealousy
Passionate and objective	True face of violent war	Passion for accuracy
Open and sensitive Sense of loss	"All this death worship is going up my nostrils". (7: 275)	Unfinished mannerist canvas war

(Adapted from: Csikszentmihalyi, 1997, p. 55 -76.) *Note*. The taits in the left column are from *Creativity* by Csikszentmihalyi.

Table 5.2. ***Conditions of Flow in Howard Barker's*** **Scenes from an Execution**

Flow of Creativity	Galactia and Carpeta
1. Clarity of goals	War is dehumanizing
2. Immediate feedback	Receiving a commission to paint war
3. Challenge equals skill	Violence of baroque and pity of mannerism
4. Merging action and awareness	Painting in a remote arsenal barrack or one's studio
5. Avoiding distractions	Sex, the church, and the state
6. No worry of failure	Paintings under pressure
7. Forgetting self-consciousness	Painting in cell of prison, painting out of jealousy
8. Forgetting sense of time	Art gallery
9. Flow of creativity: Autotelicity	Unification of mannerist and baroque painters

(Adapted from: Csikszentmihalyi, 1997, p. 114 -126.) *Note*. The conditions in the left column are from *Creativity* by Csikszentmihalyi.

Chapter Six

6. Conclusions

The new trends in the domains of drama and psychology during Post World War II have been valuinf creativity in the experience of living. In the face of alienation, anxiety, and depression there formed a demand for gaining joy from one's work, a drive to find more healthy patterns to decrease toil sense of the work. In favor of effortless work as well as serious study of well being, Csikszentmihalyi ventured into crystallizing the concept of creativity. This is to affirm and strike the balance of supply and demand for the benefit of the joyful working. In other words, the amount of the consumption of energy among creative people is regained profitably. It is also not to deny the existence of suffering and sweating, rather it is to value the asset of being a human to emulate work in the sense of absorption at the moment doing every given task. The worlds of drama in general and postwar political theater in particular admittedly care for the value of rewarding work. The agency of political theater is tied to the rise of discourse of creativity. Not only the individual but also the community is invited to take the initiative for optimization of the status quo. They share in a "creative dramatics" which, according to Zainal Latiff, "provides a 'safe environment scaffolding' for the learner [or worker] to feel safe while trying when the role of purposeful art such as political theater is interspersed with promoting a 'vocabulary of vitality'" (2012, p. 16). Passing

through the irrational and alienating effects of two World Wars, entering into the period of the Cold War as well as the potential threat of a Third World War led to production of political plays that took the side of creativity and aimed at achieving better results. It is to acting out creativity, an urge to bring affirmative novelty from the lessons of the past and move toward optimized experiences.

The historical context of post World War II, in particular during the seventies and early eighties, was to be a period of peace but it is now remembered for the reign of alienating competition over the development of more nuclear weapons, known as the Cold War in effect led to the inception of scholarly discourse of creativity. The share of art in England in the form of political theater is an inspired dramatization of the given conflict. On the one hand, the economic crisis made the world of art continue more frugally. The choice of four less-explored plays targets the idea that in the lack of sufficient facilities and doldrums of economy dramatists took the responsibility to write and stage plays that motivate for creative living. The share of dramatists who actively engaged in this process is undeniable and their products in the form of plays.

6.1. Didactic theater.

A play like Edward Bond's *The Fool* at the first sight invokes a negative feeling since it locks its readership and audience in the acting foolishly. Even the content of the play introduces the alienation and sufferings of the English romantic poet John Clare. On the one hand, a choice of a poet, gripped by an eternal feeling

and state of frenzy, in a play ending in a madhouse certainly does not help to stop the discourse of madness. A historical account of Clare that generally tries to dwarf him with hallucinatory illusions dying in a mental asylum apparently is of no help too. On the other hand, a rereading of the received history subtitled as *Scenes of Bread and Love* indicates the resistance of a cheese-paring and not a famous poet in leading his own creative living during the threats of the romantic period. Like many of his peers, unable to afford to have access to the domain and to keep the company of the gatekeeper of knowledge, John Clare was made to return to his own rural life. Within the dramatized world of Bond's play and against the closure, Clare in the "freedom" of the madhouse wearing a straitjacket was able to produce his political pastoral poems where he shared social criticism with his reactive fields. It happens in his later period of life while his revolutionary friends were already imprisoned or even hanged. Their misfortune and lacks were entailed on Clare, and in turn, he stands out as the true keeper and guardian of East Anglian pastorals. Without his poetry, we do not have access to a complete picture of days of imposed poverty and madness. Playing the role of a marginal poet in most of the scenes of the play, Clare seems not to be a political activist. His way of remaining silent watching the boxers beat each other to death, introduces him as a daydreaming inactive man peeling potatoes. Though this negates his belatedness in understanding, Vardy redefines him from the perspective of political history and remembers Clare's sanity:

> Clare's "discontent" moved him to create poems in defence of the landscape and people he loved. It led him to develop a trenchant satiric voice that he attempted to disseminate as widely as possible, and to put himself forward as a "champion for the poor" by publishing essays and letters denouncing the destruction of the rural economy and way of life and putting forward ideas for sensible reform. (Vardy, p. 188)

The lack of activity relies on the incubation of a poet who would do what has to be done before his death. Clare emulates his peasant class to pass through the alienating pressures and illusions though he is gradually seen as a wistfully scribbling village poet or a straitjacketed babbling lunatic in a madhouse. He becomes the only true keeper of the integrity of his village and its vernacular. Besides, in outflanking economic pressure by producing his creative ballads from within the closure of madhouse, Clare's voice still resonates throughout the history.

The need for a "sympathetic patron" has its reflections in other plays discussed. In *Professional Foul,* philosophers are either poor or arrested. While a humanist instead of the scientists in *The Genius* has to be prosecuted, the mathematicians do not see the instrument of torture however they comprehend the "threat in smile" of Cold War parties. Finally, though Renaissance artists were independent, they suffered from the trials of the Inquisition, as the painters of *Scenes from an Execution*.

Furthermore, affinity between words and action, between sport and the humanities, as in the case of Clare and the boxer, is the subject of Stoppard's *Professional Foul* which deals with the parallel story of football players and philosophers. The title of *Professional Foul* primarily bears the negative sense of

bad work done skillfully. Within a specific context of politically suppressive regime, Professor Anderson accepts to "foul professionally" vies with his academic character as a professor of ethics. As mentioned, he is persuaded to smuggle the doctoral thesis of his former master's students; therefore, he welcomes taking risk. An examination of Anderson's journey reveals that he "fouls" professionally twice in contrast with his ethical teachings: accepting the invitation of a totalitarian regime and then conveying a message from it illegally. He decides to experiment with a mathematical theory to solve a moral dilemma. There is point in the Catastrophe Theory that rational man runs away, Anderson resists "escapism" and stands to defend his student and does what has to be done. Without Anderson's innovative decision for a change in the given political frame, the life and ideas of an imprisoned student and political activist simply would be forgotten. Based on the context of his student and the urge of new scientific measure, Anderson publicizes the work of his student.

The example of another member of the field in the domain of ethics is Professor Mckendrick whose collaboration with the porn industry, at first thought, is bewildering enough. A second thought is to unravel the story of his modest income, working in the domains of humanities that cannot cover his living expenses as philosophy scholar. Through serious and popular writing, Mckendrick first experiments with fallibility of creative works. Economically, he succeeds but he faces squabbles with his wife at home. At the third level, he strives for a change

as one who knows and teaches ethics. He cares for subverting from within the industry that overrates and inculcates the mentality of sexual animalism rather than intelligence and social being. The role of sex as one of the genetically programmed pleasures, which can even lead to the experience of flow, should not be ignored.

For the same reason, to write about the persona of Pavel Hollar, a student of philosophy who devoted his life to promote the mutual interaction of state and individual in communist state should be examined in the travails of homecoming. After graduation from England, he returns home in the reign of totalitarian government to witness the catastrophe of political suppression. Debarred from doing philosophy Hollar exemplifies a human being who emulates the limit of his environment by doing a work of creativity par excellence i.e. writing his doctoral thesis. It may be claimed that he is vulnerable to folly of doing so and under political pressure but the right perspective to assess him and his work is the very endeavor Hollar undertakes to optimize the experience of living.

In case it is accepted that the life experience of creative practitioners have the mark of autotelicity, the life of a professor and a student of mathematics in *The Genius* can be justified. However, Professor Leo Lehrer's pursuit of a dream only leads him to find himself collaborating with the machinery of war, making him vulnerable to folly making. However, his creative endeavor should be understood in the light of treating equations to prove Einstein's dream, the unity of four forces of nature. To do so he develops a method of renormalization to get rid of the

unwanted perplexity of a moral dilemma and as a result to re-normalize his negative preoccupations. After receiving the Nobel Prize in Physics, he does not want to be known as a hero. Professor Lehrer's preference for modesty rather than pride awakens in him the affirmative sense of winning the friendship of a student of mathematics, Gillian Brown. She is the one who may seem fool with "doing bad works" at school only to have enough time to pursue her love for mathematics and using up her energy for it. In effect, when she succeeds to create some half-developed equations she wins the attention of the Nobel Laureates of her time. Gilly, in reconciling with a micro-environment that interferes with her studies, in a way re-normalizes her relationships. On the macro-level, the outcome of Cold War tension is an overwhelming and costly tug-of-war on development, proliferation, and finally reduction of nuclear weapons. *The Genius* aspires to tackle the boredom of protracted decades of Cold War, the anxiety of the Third World War and problem of unemployment with two fugitive but happy scientists who confront in the garden of a small academy to do research simply with two binders.

Howard Barker in *Scenes from an Execution* enfolds his story with a pun on "execution" which implies both making and destroying and killing. The choice of painters who are trying to win a commission to live on initially does not offer an optimized outlook. It worsens when the commissioned artist paints his or her interpretation. When the patron is not satisfied tension between free artist and controlling patron is anticipated. That is why Galactia and Carpeta get involved in a

conflict with State and the Church over a glorifying canvas of a historical battle. Living in an age of transition, from the mannerism to baroque, the two painters have no easy time with politicians and church with their opposing views. However, Galactia and Carpeta striving for excellence admittedly stand out as two prominent artists in Venice. They realize that mannerist painting gradually becomes a "spent" approach and therefore it is not "hot" fashion, to use the jargon of the Doge of Venice.

Galactia as a famous female painter emulates many hack male peers and Carpeta enjoys his fame as the true successor to Raphael. When the Doge of Venice, Urgentino, selects them for a celebratory execution of war, he keeps his authority to interfere with the process of "execution" of the canvas. In Barker, the executive power of the artist aims to create works that change outlook. Resisting against the controlling patrons and some hack painters, Galactia and Carpeta though in despair succeed to save their craft.

Thus, in line with a poet's ballads, philosophers appeal to catastrophe theory, mathematician's predictive methods, and painter's realistic epic paintings hence, success lies with surmounting the feeling of alienation. First, with romantic-political ballads, the poet keeps his sanity intact within the madhouse. Secondly, creativity in solving a moral dilemma emboldens philosophers morally to present an un-presentable article under political pressure. Thirdly, a prediction of existence of light isotopes with radioactive features finds its socio-political endorsement with

the movements of female characters at the end of the play who reveal their agency against the landing of aircrafts carrying nuclear warheads. In the fourth place, the method of renormalization, which ignores the interfering problem of infinities to QED equations, helps them to get rid of their [moral] dilemmas and to re-normalize themselves. The efficiency of the method optimizes their social relations too. At the fifth level, the imagination of a unified picture of the forces in the universe especially the fusion of strong and electroweak field energies at the high pressure [of the Cold War] becomes an implication of making a community of creative minds and bodies. As a final remark, a combination of pity and violence helps Barker's painters in *Scenes from an Execution* to depict a more complete picture of a dehumanized version of war.

6.2. Reluctant Fields and local talents.

One of the critical analyses of these plays is touching upon reluctant fields. In the context of unemployment, it is a focus on the growing need to care for the local talents. Fields that give the act of creativity the cold shoulder either reject it or ignore it. In such conditions, the passage of time may bring their creative act into contact with new and ungrudging fields. Once more, it may receive the welcome of warm-hearted fields to be included into a domain. Generally, arrivals of new fields that bring fresh air into evaluation of an unwelcomed act happen in these plays. Reconsideration dusts off the ignorance and revitalizes the practice of creativity after a period of stasis.

In Bond's *The Fool*, the introduction of a less known poet, John Clare, only takes place when a new member of the field, a visiting Lady Emmerson, cares for him at the village. Her efforts help his poetry to be assessed affirmatively when she introduces him and collects *grants* for him for his distinct village but unheard poetry. Her incentives to Clare during the years of living in austerity, evokes insights in Clare. His poetry however gains the credit of editors, publishers, and patrons. Through an enigmatic character of Mary, Clare can communicate his ideas better. Her presence in absence energizes him to write prolifically and more creatively.

Avoiding a state of stasis comes about in Stoppard's *Professional Foul* where a talented and smart graduate student of philosophy is given a scholarship to continue his studies abroad. Being certified with A, his returning home becomes problematic in that he is not allowed to do philosophy properly. He turns into a forgotten figure though he tries to remain active and write a thesis out of sight. His re-recognition depends on meeting his former supervisor again. In the same play, likewise, a professor of philosophy has to find his own field.

Professor Anderson has emulated other characters in finding incentives from Eastern Bloc countries. His promised paper is welcome but when he extends to cover a climate of persecution and suppression in those counties, he is not allowed to uncover the political problems. An easy and free stature of another figure, Professor Mckendrick, is first de-valued even by his peer colleagues.

Professor Anderson and Professor Chetwyn do not keep faith in traditional ethics and, as their own first field; they decide to commit an unethical act of smuggling. A consideration of committing professional foul by a football player, Broadbent, is accepted as far as he can divert the shoot. Nevertheless, when his opponent succeeds to score against Broadbent's effort, he becomes the scapegoat of journalists.

The nuclear scientists are in no better condition than Broadbent in Brenton's *The Genius*. Gilly and Leo have to make happy their fields to understand their work. She decides to visit an invited Nobel Prize Winner against her reluctant family and friends, teachers among whom she ceases to work creatively. When she succeeds in the math exam of the Nobelist professor, he admits her to the circle of the gatekeepers. Nevertheless, Leo himself too notes the austerity of living in fame. He knows quite well that being a hero; he has to pay the price too. The price Gilly has to pay is much worrisome since her decision to disseminate forbidden knowledge leaves her vulnerable to persecution.

In *Scenes from an Execution*, Galactia's two daughters Supporta and Dementia follow their mother's artistic profession. Even Supporta's sketch (3: 264) is used to describe the portrayal of Galactia as a creative painter. However, in a squabble between mother and daughters, as mentioned, Galactia does not want to listen to them. That is why she is sent to prison and later, after being released, is

made to submit to political power. Both Supporta and Dementia play two local talents who realize the reluctant field early in youth.

6.3. Listening.

The four plays also resonate the idea of listening to each other as an important pattern of optimizing life. When the other tries to convey an idea for creative act, it is twice as fruitful to be heedful. Listening has positive effects on both parties and motivates them to resist the external and internal pressures. In finding a caring audience, creative personas have the comfort of waiving the obstacles one by one. Heedful and well—intentioned fields play the role of encouraging companion too.

As we saw the interactive nature of SMC works for optimization in this sense. It magnifies the exchange among the domain, field, and the creative practitioner. When such an individual listens to his or her inner voice of the improvement within the domain and to the voice of competent and inspiring field in effect, he or she is mobilized to foster his or her potentials and self-worth. In attending the self, the creative practitioner becomes engrossed in both sides of a behavioral extreme at the same time. Mastering on both ends of extreme is a complex trait which Csikszentmihalyi aspires to prepare the ground for educating creativity.

In *The Fool*, Lord Milton does not want to listen to Clare and angrily leaves the room. The Chairman, in *Professional Foul*, interrupts Anderson's speech and

makes the audience leave the auditorium. In *The Genius*, VC only pays lip service to research but he does not want to listen to Gilly and Leo warning about the catastrophic aspect of nuclear physics. In *Scenes from and Execution*, the art patrons do not want to listen to artists who paint scenes of violence and pity of war.

6.4. Tautology.

A new jargon has come into fashion among the members of the field, which uses repetition of the same defining word. For instance, introducing James Farl Powers as a "writer's writer", Denis Donghue tries to delineate the idea,

> writer's writer, meaning that he was an artist too good to gratify the most casual reader, but he was also a reader's writer, if we assume a reader who thinks of fiction as intelligent art rather than low entertainment. Such writers tend not to be abundant, they work hard on their sentences. (2000, p. v)

If as Donghue state these writers are "not abundant", it seems that the tautology may not accord with a systems model that targets nurturing creative living. However, when "hard working" works as a decisive trait with these types of writers, Csikszentmihalyi agrees. The repetition provides conclusive evidence 1) of distancing from a grand sense of creativity and 2) moving toward a community of supportive diligent members. The implications of the tautology for the discussed dramatic personas in this thesis confirm John Clare as a "writer's writer" as Sales claims:

> I see Clare as a great survivor and suggest that this is why he has become such a writer's writer. He wrote because he had to write: as simple and as complicated as that. (2002, p. xvi)

> He is a writer's writer. He scribbled away in the fields, while his children were noising around him (as he put it) and in the bleak world of the asylums after a short break when he first got there. Nothing could, or did, stop him for long. Readers eventually came and then, just as abruptly and mysteriously, went, but he still carried on writing away. In adversity I struggled on: there is a joy in writing no matter what the daily cares might be, to paraphrase him. As noted, joy is indeed a word that reverberates throughout his poetry: the finding of it through poetry, the losing of it and the attempts to recover it. (p. 63)

The four creative personae in Stoppard's *Professional Foul* can be viewed as "philosophers" philosopher" as well. As mentioned, they try to survive as characters from departments of humanities by hard working. This applies with Gilly and Leo in Brenton's play doing their best to materialize unified field theory. Cathryn Carson's remark that "for his colleagues Feynman was a "physicist's physicist" (1992, p. 518), holds up the argument. Finally, the two artists in Barker are, "painters" painter" in that they are rejoicing the hard work of remaining artists without much approval from a variety of gatekeepers.

The selection of a public young figure who plays the role of rigid moral criterion in the play, Professor Chetwyn, surprisingly indicates that this sort of guideline cannot be extended to every situation. Professor Chetwyn comes to a conclusion that he has the responsibility of caring for his suppressed peer colleagues so he attempts to smuggle a bundle of philosophical papers which attests to his moral courage and his decision to go beyond adherence to strict morality. He merely fails in the initial stage in that his decision still lacks the required flexibility and prudence.

Finally, another important character, a football player rather than a philosopher, named Broadbent, is actually the one who commits the professional foul physically; he tackles the invading opponent for a certain goal. Yet, in line with a test and error of a creative act, Broadbent's decision only worsens the situation since his team yields to another goal by a subsequent penalty kick. In addition, two more points should be mentioned here. Firstly, it *appears* that Broadbent ignores Professor Anderson's warning before the match about the required tactic against a tall forward opponent. In this case, Professor Anderson laments the ignorance of his advice after he hears an after match report. In the second place, if the character of Broadbent may refer to only an aggressive type of player, it is understood that his intention malevolently locates his act in the dark side of creativity. Eventually, in *Professional Foul*, a group of philosophers persecuted or living on meager earnings keeps their faith in working creatively. Against the threats, they are committed to committing "professional fouls" as indicated in the title of the play, in order to continue with altruism, autotelicity, and doing good work.

6.5. Feasts.

After outflanking the obstacles, for the same reason, the creative personas in the four plays feast upon it. Indeed food plays a positive role and is crucial in cheating the violence. The madhouse rejoices in the taste of homemade jam after a Landlord leaves the scene in a play that in its subtitle grafts love with bread. There

is a similar scene in *Professional Foul*. When the controlling officers search Professor Anderson at the airport gate to find Hollar's writings and they merely find a box of chocolates. Anderson celebrates his success in sharing the unpacked chocolates. It is also illuminating that, when Gilly and Leo embrace each other under a dazzling light, they carry a box of homemade birthday cake. Eventually, the implication of a union of Galactia and Carpeta becomes public when Carpeta defends Galactia's work.

Hence, a bottle of jam for his speaking truth to Lord Milton, a pack of chocolate for a successful testing of the Catastrophe Theory, a tin of cake for reconciliation of mother and daughter and eventually an invitation to dinner after publicizing a forbidden canvas can be seen as rewarding elements of feasting in these plays.

A symmetrical approach shows that in the plays discussed Bond's rendition of Clare's political pastoral poems indicates the poet's interest to focus on a very limited concern when it could not compete with the romanticists of his age. His return was not a nostalgic retreat to the Golden Age rather to what he called his "rusticity" where he grafted political criticism by introducing the malnutrient beauties of village. Hence, Bond's *The Fool* illustrates the "separatist" stage.

Interestingly when the "need for unity" is felt, it was a playwright from the mainstream that stood up with a political play with an international setting. Stoppard's elaborate political theater introduces a theory for the crossing two

parallel and polarized lines. His appeal to philosophy along with a scientific analysis endorses the event of unity. Likewise, fulfilling a dream of theoretical physics which was proved during the post-Einstein era may work for the mingling of the two forces that play as strong and weak forces of nature in Brenton's *The Genius* and Barker's *Scenes from an Execution*. On a different level, the symbolic unity of a male and a female character against war requires more attention.

6.6. Good work.

A shared focus of creativity and political theater is to do "good work" and aim for excellence. The responsible advice of Gardner, Csikszentmihalyi, and Damon as writers of *Good Work* is to share ideas for "aspiring good work" sketched out in a long letter:

> Without strong foundation in the traditions that gives meaning to the future, it is hard to keep up professional values under the pressure of countervailing forces. And so, as often as needed unclutter your mind: Revisit those codes, documents, and exemplar that are integral to your domain – whether they are ancient as the words of Moses, Hammurabi, or Hippocrates, or as recent as the mission statement of your favorite organization. … Next, seek the support of others who share the same purpose. … So find allies, inside and outside the job, or – in the style of a social entrepreneur – consider starting an organization of like-minded peers. If you belong to a lineage – a vertical line inspired by a mentor you admire or a horizontal collection of colleagues you feel close to – that membership will often suffice to help you withstand even powerful temptations to 'sell out'…. A third vital ingredient – the resolve to stick by your principles. Knowing what should be done and having the means to do it are useless without personal commitment. … For the joy we derive from doing our best work, according to high standards, is rewarding enough, even if we must sometimes struggle in lonely confusion. (pp. 248-249)

A poet such as Clare though regarded a fool poet in the romantic period, becomes the one who revisits codes of ballad making. He makes connections with Mary Lamb for a horizontal membership to be able to share with her political ballads. Mary Lamb and John Clare manage to write down poems that reward them in the dingy garden of an asylum. The creative personalities in Stoppard's play settle with the domain of ethics. Their presence in a colloquium indicates a decision to meet like-minded peers doing the good work. In the case of mathematicians and painters, the creative dramatic personas choose the way of renormalization to re-normalize themselves and their relationships in a world of lethal weapons or crusades. Making a community, they cling to each other to do research with the simplicity of a rewarding binder of formulas of physics or execute an awakening to the panorama of war from the perspective of a baroque artist. There emerges out of the English political plays of the seventies and early eighties an image of assembling creative communities which encompass minor and major types of creative personas. They are small communities who target the high standard. The case of a poet who found the seclusion of a controlled madhouse more productive than the illiterate atmosphere of village in *The Fool*, the case of philosophers" problem of living with wives of no philosophy in *Professional Foul* and the case of scientists living with families of no scientific mentality in *The Genius*, the painters with illiterate admirers in *Scenes from an Execution* all lead these creative personae to share their ideas with caring partners. These caring groups are well intentioned or stand on the

dark side of creativity. It is the quest for autotelic experience in life that matters and these plays dramatize it well.

For a researcher of creativity in dramatic literature, in the four case study plays, one can trace characters who resent living with other illiterate or heedless characters. Instead, they prefer to look for those who can understand and invest in the work of creativity. The quest for understanding of creativity begins with a question of "where" and one finds signposts in political theater. As the nature of living demands, every activity is a consumptive process. Therefore, a community of fellow travelers of creativity who have succeeded to pass beyond their own domains seizes the moment to refresh, to refill the cup only to begin another quest with more complexity and sophistication. The passage is always vulnerable to the perils of malevolent acts in the name of creativity. In the limit of one's life span, naturally many unpredictable and unwanted possibilities are out of reach the creative practitioner. It is the responsibility of fellows to affirm ceaselessly each other's progress, to immunize themselves against disturbers, mistakes, madness, and alienation, to re-offer the lost sense of re-normalization.

6.7. Future Research.

A remarkable event in the life of Post WWII English Political Theater is the increasing number of female playwrights in mutual endeavors with male playwrights. Thereofore, future research can concentrate on dramatizing creativity in the plays of women dramatists. Moreover, the researcher would like to invite the

further studies on creativity and scientific thoeries incorporated into the dramatic arguments. A recent development in 2014 is to witness the gathering of supportive peers in a conference entitled, Stage The Future: The First International Conference on Science Fiction Theatre, which is sponsored by the University of Holloway. As indicated in the webpage of Call for Papers,

> Science Fiction Theatre doesn't officially exist. You won't find it listed as a sub-genre of either science fiction or theatre and you won't find it on wikipedia (though you will find a 1950s TV series with the same title – luckily, there is a theatre entry in the SF Encyclopaedia.) Apart from that, there seems to be only one book on the subject so far, called "Science Fiction and the Theatre" (Retreieved from http://www.wikicfp.com/cfp/servlet/event.showcfp?eventid=31049&copyownerid=44687)

Hence, although drama people have incorporated theories of science into their endeavors, they have been taken for granted. This new perspective along with the thriving scholarly discouse of creativity would reward drama to sieze the day, rejoicing each moments of the present as well as constructing a good future.

Appendices

Appendix A

Interview Protocol as applied in selected plays

Table A1. Csikszentmihalyi's Interview Protocol as applied in Edward Bond's *The Fool*

Part A: Career and Life Priorities	John Clare
1. Of the things you have done in life, of what are you most proud? *a. To what do you attribute your success in this endeavor? Any personal qualities?*	1. Being the true keeper of my village, i.e. my ballads a. Persistence
2. Of all the obstacles you have encountered in your life, which was the hardest to overcome? *a. How did you do it?* *b. Any that you did not overcome?*	2. Illiteracy a. I actively engaged in producing ballads and songs for publication b. Persuading my beloved muse
3. Has there been a particular project or event that has significantly influenced the direction of your career? If so, could you talk a little about it? *a. How did it stimulate your interest?* *b. How did it develop over time?* *c. How important was this project/event to your creative accomplishments?* *d. Do you still have interesting, stimulating experiences like this?*	3. The privatization of forest of my village. My peers and I could not tolerate this, hence, we they blind attack on ruling class in village. My best friend was sentenced to death. My beloved was given the axe. Since they could not change the situation, I decided to be the true keeper of our forest. a. Miles asked me to write about this people. (4:28) b. I began with songs for my elusive beloved. They were effusions then I add flavor of social criticism to my poems. Now I am producing ballads. c. Very. These verses helped to awaken people. d. Yes, nowadays I rejoice the company of Mary Lamb who diligently writes down my songs and ballads.

Table A1., continued 1

4. What advice would you give to a young person starting out in [subjects area]? *a. Is that how you did it? If not how is your current perspective different from the way you started?* *b. Would you advise [concerning importance of field]: few social contacts or many? Mentors, peers, colleagues? establish your own identity early or late? work with leading organizations?* *c. Would you advise [concerning importance of domain]: specialize early or late? focus on leading ideas or work on periphery?* *d. Would you advise [concerning importance of person]: intrinsic versus extrinsic reasons? tie work to personal values or separate?*	4. Be persistent and do care about your health and the money too. a. No, now I think that my elusive beloved and living a life in poverty motivated me to grip to my poetic career. b. Many. Early. Ability to live in London. c. Early. Both. d. I hope one can make a balance between both of them.
5. How would you advise a young person on why it is important to get involved in [subjects area]? *a. Is that why it was important to you? If not, how is your current perspective different?*	5. I advice the youth to think before they jump. a. My books did not sell because they were in need of editing.
6. How did you initially become involved or interested in [subject's area]? What has kept you involved for so long?	As the only literate peasant of my village, I managed to perform minstrel shows in the Christmas for the uncaring ruling class of the village.
7. Have there been points when what you were doing became less intensely involving—seemed less interesting or important to you? Can you describe a time that stands out? *a. What were the circumstances?* *b. What did you do?*	7. Yes. When as the breadwinner of family I could not support my family. I was sitting in my yard, and Patty, my wife, was questioning the economical poverty of my poetic career. b. Desperately I hope that I weren't able to write my own name". (6: 50)

Table A1., continued 2

Part B: Relationships	
1. If there has been a significant person (or persons) in your life who has influenced or stimulated your thinking and attitudes about your work. . . *a. When did you know them?* *b. How did you become interested in them (e.g., did you actively pursue them)?* *c. How did they influence your work and/or attitudes (e.g., motivation, personal or professional values)?* *d. In what ways was he/she a good and/or bad teacher?* *e. What kinds of things did you talk to this person about (e.g., personal, general career-related, specific problems)?* *f. What did you learn from them? How to choose what problems to pursue? Field politics and marketing yourself?*	1. Yes, Mary, my poor elusive beloved; Patty, my wife; her brother Darkie; Miles, a friend; Lady Emmerson, a generous patron; Charles and Mary Lamb, as good companions; Irish Boxer, a good advisor a. I acquainted with Mary, a maid in Lord Milton's house during one of minstrel show. Darkie and Patty were my childhood peers. Lady Emmerson came to my village and discovered me. She was a generous patron who introduced me to the Lamb family and other literary circles in London. b. I pursue Mary until now. I am with Patty as a caring wife. Now I rejoice the company of Mary Lamb. c. Mary is my muse. Patty opened my eyes to harsh reality of living in poverty and ignorance. Darkies death sentence proved me that fighting blindly against the powerful is futile. Lady Emmerson helped me to find patrons and publish my books. d. Mary Lamb is the only companion who understands and truly cares about my work. e. I share my poetry with Mary Lamb. f. f. I learned that blind struggle with problems is futile. To be marketable, a poet has to edit his/her work and do not criticize those who can afford to his/her books.
2. Is it important for you to teach and work with young people? *a. Why?* *b. What are you interested in trying to convey to them? Why?* *c. How do you do this?*	2. Yes a. Illiteracy is the biggest enemy of the people. b. Living with bread and love. To live bread with "taste of reason". (p. 79) c. I performed minstrel shows and produce songs and ballads.

Table A1., continued 3

3. When you interact or work with a young student, can you assess whether they will be likely to leave the field or become successful in the field? *a. Do you recognize people who are likely to be creative in their future work? How? What characteristics do they have?*	3. N/A a. N/A
4. Do you notice differences between men and women students/young people and male and female colleagues in the field? If so, in interests? in ability? creativity? in the way they approach learning? in the way they interact with other people/colleagues? in how they define success and achievement? in their personal goals and values? in their professional goals and values?	4. No
5. What advice would you give a young person on how to balance their private life *(i.e., family, other concerns not related to work) with [subject's area]?* *a. Is that how you did it? If not, how is your current perspective different? importance of other kinds of life skills? relative importance of career in early or later life?*	5. A poet has to balance living with a lovely but elusive muse and an earthly spouse. a. No. One should take care of both of them economically to survive as a poet and not lose integrity of his poetry.
Peers and Colleagues	
1. At any time in your life, have your peers been particularly influential in shaping your personal and professional identity?	1. Yes. Escape of my beloved muse Mary. Marriage to Patty, Death of my best friend, Darkie, advice of Charles Lamb to adhere to my rural voice and source, advice of editors
2. In what way(s) have colleagues been important for your personal and professional identity and success?	2. Career advices, editing notes
Family	
1. In what way(s) do you think your family background was special in helping you to become the person you are?	1. I was fortunate to be brought up literate at village.

Table A1., continued 4

2. How did you spend most of your free time as a child? What kinds of activities did you like to do? With peers? parents? siblings? alone?	2. Playing, performing minstrel shows during Christmas.
3. In what way(s) have your spouse and children influenced your goals and career?	3. They opened my eyes to economical poverty of living as a poet. My children were died of malnutrition.
Part C: Working Habits/Insights	
1. Where do the ideas for your work generally come from? *a. From: reading? others? your own previous work? life experiences?* *b. What determines (how do you decide) what project or problem you turn to when one is completed?* *b. c. Have there been times when it's been difficult to decide what to do next? What do you do?*	1. Nature, my village, Helpstone a. Clare was fervent reader of classic works, privatization of my village forest b. Love and reason c. Yes, once I realized that publisher returned my books. I sat to peel potatoes.
2. How important is rationality versus intuition in your work? Describe. *a. Are there two different styles in your work (e.g., one more "rational" and the other more "intuitive")?* *b. Do you think it's important to "go with your hunches" or "trust your instincts"? Or are these usually wrong/misleading?* *c. Do you have better success with a methodical, rigorous approach to your work?* *d. Do you think about work during leisure time? e.g., did you ever have any important insights during this "off" time?* *e. How many hours of sleep do you usually get? Do you tend to do your best work early in the morning or late at night?* *f. Have you ever had a useful idea while lying in bed, or in a dream?*	2. I weave both of them in my poetry. a. No b. Taste of reason. c. My method is methodical. d. Yes. Lady Emmerson distracted me: "It [idea] flew like sparer". (5:38) e. N/A. Both f. In the dreamy setting of a Madhouse

Table A1., continued 5

3. How do you go about developing an idea/project? *a. Do you write rough drafts? Outlines? How often do you rewrite?* *b. Do you publish your work right away or wait awhile?*	3. I was looking for my ideas in the sound and melody of nature. Now I find them in life experiences. a. Yes. Scribbling (6:49) b. I wait awhile.
4. Can you describe your working methods? *a. How do you decide what mail to answer, interviews to do, etc.?* *b. Do you prefer to work alone or in a team?*	4. Sitting behind my desk and scribbling while peeling potatoes (6:49). a. Most of the time I prefer to work alone but now I need a companion to write down and edit my ballads and songs. b. Alone now with Mary
5. Overall, how is the way you go about your work different now from the way you worked twenty years ago? *a. What if any changes have there been over the years in the intensity of your involvement in [subject's area]?* *c. b. What about changes in the way you think and feel about it?*	5. When I was young I could go to nature and record sound of it now I am straight jacketed in a madhouse with a garden. a. I began with songs but now I am trying to record the sound of my village in my poetry for the future. b. Now I believe that I have to keep alive the name of my village. That I write about misfortunes in my village. Particularly after I am accused of madness and my elusive beloved rejected me I have become more decided in continuing my craft.
6. Have you experienced a paradigm change in your work? Describe.	Yes. I am creating political ballads now.
Part D: Attentional Structures and Dynamics	
1. At present, what task or challenge do you see as the most important for you? *a. Is that what takes up most of your time and energy? If not, what does?*	1. To publish my new work. a. Yes
2. What do you do about this? (probe for field/domain/reflection]	2. I reflect and I asked Mary Lamb to help me in writing down my songs and invite my readers to taste with them reason.

Table A1., continued 6

3. Do you do this primarily because of a sense of responsibility, or because you enjoy doing this? Describe. *a. How has this changed over the years?*	3. Both. Poetry is my profession. a. Yes. It began from joy and it is joy and responsibility. b. Yes. I value more responsibility of love now.
4. Are you planning to make any changes in how actively you work in [subject's area]?	4. I am not sure because of my current situation in a madhouse. But I know that editors demand me to edit my work before sending them.
5. If we had spoken to you thirty years ago, what different views of the world and yourself would you have had?	5. Economy was not that much important for me years ago.
6. Have there been some personal goals that have been especially meaningful to you over your career? If yes, could we talk about some of the most significant? *a. How did your interest in this goal begin?* *b. How did it develop over time? (Now?)* *c. How important was this goal to your creative accomplishments?*	6. Yes. I have to be the true keeper of my birthplace. a. After the privatization of the forest a peasant peer invited me to write about our village though the villagers were illiterate. b. Effusions, fusses, songs, ballads. c. Vital

Table A2. Cikszentmihalyi's Interview Protocol as applied in Tom Stoppard's *Professional Foul*

Part A: Career and Life Priorities	Anderson (a professor of Philosophy)	Hollar (a student of Philosophy)	Mckendrick (a professor of Philosophy)	Chetwyn (a professor of Philosophy)	Broadbent (a footballer)
1. Of the things you have done in life, of what are you most proud? *a. To what do you attribute your success in this endeavor? Any personal qualities?*	1. I presented a silence student's paper under suppression. a. My care for talents	1. I educated my son. a. Care for children, for rights of free being and living	1. I grafted philosophy with my science fictional short stories in a girile magazine. a. Reading	1. I have brought ethical thinking into streets. a. Interaction with all walks of life	1. N/A a. Exercise
2. Of all the obstacles you have encountered in your life, which was the hardest to overcome? *a. How did you do it?* *b. Any that you did not overcome?*	2. Being seen dead in university a. Attending international conferences b. N/A	2. Becoming a cleaner after studying philosophy a. writing my thesis b. political suppression	2. Yob culture, Living with a skeptical wife a. writing science fictional short stories b. subverting sex as an industry	2. Moral dilemma a. asking my son when I am perplexed b. I was arrested carrying a bundle of smuggled papers	2. Mckendrick harsh criticism of footballers, a. I punished Mckendrick b. women's distrust on my friendship

Table A2., continued 1

3. Has there been a particular project or event that has significantly influenced the direction of your career? If so, could you talk a little about it? *a. How did it stimulate your interest?* *b. How did it develop over time?* *c. How important was this project/event to your creative accomplishments?* *d. Do you still have interesting, stimulating experiences like this?*	3. Gathering linguistic puns for my young students a. Meeting Prof. Mckendrick and Hollar b. I tried to apply Catastrophe Theory during a journey c. I gained moral courage and got experienced. d. Here the play ends. Maybe.	3. Return from England with MA in philosophy a. John Locke and Thomas Paine b. Daily interaction with all walks of life in a suppressed society c. I am encouraged to write about freedom. d. Yes	3. Where I get Catastrophe Theory a. Sex appeal b. I am trying to subvert marketing sex c. it helped me to gain moral courage d. Yes	3. Moral decadence, new trends in 1970s a. Moral decadence moral to return to basic principles in Ethics b. Visiting my silenced scholars in Prague c. It gives me moral courage d. Yes	3. World Cup a. I have to win the World Cup Eliminator match b. I am playing as a defense c. It is my dream d. Yes

Table A2., continued 2

4. What advice would you give to a young person starting out in [subjects area]? *a. Is that how you did it? If not how is your current perspective different from the way you started?* *b. Would you advise [concerning importance of field]: few social contacts or many? Mentors, peers, colleagues? establish your own identity early or late? work with leading organizations?* *c. Would you advise [concerning importance of domain]: specialize early or late? focus on leading ideas or work on periphery?* *d. Would you advise [concerning importance of person]: intrinsic versus extrinsic reasons? tie work to personal values or separate?*	4. Do not rot at academia. a. Yes b. Many, early, yes. c. Early, on both d. No, tie and separate	4. Learn a new language a. Yes b. Maybe, Early, Yes c. Early, Leading ideas d. No, tie	4. Do not learn Yob culture a. Yes b. Maybe, Early, Yes c. Early, both d. No, tie	4. Do not be seduced by moral decadence a. N/A b. Many, Early, No c. Early, Leading ideas d. No, tie	4. Doing professional foul with good intention a. No, I become the scapegoat of our team's defeat. b. Many (i.e. team work of football) and few (i.e. his only friend in the play and team Crisp) , Early, Yes c. Early d. Yes, separate

Table A2., continued 3

5. How would you advise a young person on why it is important to get involved in [subject's area]? *a. Is that why it was important to you? If not, how is your current perspective different?*	5. Do care about what life pulls out of you. a. No, travel has made me experienced.	5. Freedom is essential as breathing a. Yes	5. Knowing about our failures is a need. a. Yes	5. My son (8:79) a. Yes	5. N/A
6. How did you initially become involved or interested in [subject's area]? What has kept you involved for so long?	6. Police, Cold War, Complex issues we discuss in conferences	6. I lived and studied in Prague and London. Quest for freedom	6. Cold War, Sex as an industry, Yob Culture	6. Moral decadence in the 1970s	6. Remaining young and healthy by sport

Table A2., continued 4

7. Have there been points when what you were doing became less intensely involving—seemed less interesting or important to you? Can you describe a time that stands out? *a. What were the circumstances?* *b. What did you do?*	7. Yes, my being seen "excellent" in the university. a. Boredom of working as an academic staff b. I tried to attend conferences in East Bloc countries too.	7. My early days of returning from London to Prague. Marriage to a woman of "no philosophy" (4:52) and finding no relevant job to as a graduate of philosophy in Prague. b. I began to write and educate my son	7. Yes, nobody understood my paper and my speech a. I presented my work in Prague philosophy colloquium and made a speech for footballers at hotel. I could not find my audience in both cases. b. I continue writing Sci-Fi short stories	7. No	7. After I imposed a penalty kick our own team a. Deml the opponent forward player was decided to score a goal b. I tackled him

Table A2., continued 5

Part B: Relationships					
1. If there has been a significant person (or persons) in your life who has influenced or stimulated your thinking and attitudes about your work. . . *a. When did you know them?* *b. How did you become interested in them (e.g., did you actively pursue them)?* *c. How did they influence your work and/or attitudes (e.g., motivation, personal or professional values)?* *d. In what ways was he/she a good and/or bad teacher?* *e. What kinds of things did you talk to this person about (e.g., personal, general career-related, specific problems)?* *f. What did you learn from them? How to choose what problems to pursue? Field politics and marketing yourself?*	1. Yes, my student Hollar and my colleague Prof. Mckendrick a. Hollar asked me to smuggle his manuscript. Mckendrick explained to me Catastrophe Theory. b. During my travel to Prague to a Philosophy Colloquium c. I experienced the high degree of state silencing thinkers and writers in Czechoslovakia. d. Hollar's manuscript and Mckendrick's teachings were good enough to produce a new article for presentation. e. All f. Having the care for the other/other side.	1. John Locke and Thomas Paine a. My study in London b. Yes c. My thesis d. Freedom e. Specific problems f. My thesis	1. Rene Thom and Christopher Zeeman a. Philosophy of applied social sciences b. Yes c. Concrete examples of Catastrophe Theory d. Unpredictable e. All f. Catastrophe Theory	1. Aristotle and Mckendrick a. University and Colloquium b. Visiting my suppressed peers in Prague c. moral courage gained from Catastrophe Theory d. Yes for its motivation, bad for its sudden unwanted consequences e. specific problems f. Care for the other side	1. My former coach or other peer footballers a. N/A b.N/A c.N/A d. Breaking a rule is bad enough per se e. All f. Yob culture

Table A2., continued 6

2. Is it important for you to teach and work with young people? *a. Why?* *b. What are you interested in trying to convey to them? Why?* *c. How do you do this?*	2. Yes a. b. c. I gather "puns" for my classes.	2. Yes a. Need for achieving freedom from childhood b. Philosophy and languages c. I discuss with him/her	2. Yes a. They are our future b. Teach them applied social sciences c. Writing Sci-Fi	2. Yes a. my son b. Philosophical issues c. Sharing ideas at home with my son	2. N/A
3. When you interact or work with a young student, can you assess whether they will be likely to leave the field or become successful in the field? *a. Do you recognize people who are likely to be creative in their future work? How? What characteristics do they have?*	3. Yes a. persistence, brilliance, and courage.	3. Yes a. brilliance	3. Yes a. reluctant footballers to my speech	3. Yes a. My son helps me when I am on a moral dilemma	3.Yes a. I befriend Crisp, opportunist

Table A2., continued 7

4. Do you notice differences between men and women students/young people and male and female colleagues in the field? If so, in interests? in ability? creativity? in the way they approach learning? in the way they interact with other people/colleagues? in how they define success and achievement? in their personal goals and values? in their professional goals and values?	4. N/A	4. My wife, she does not like philosophy	4. My skeptical wife	4. N/A	4. N/A
5. What advice would you give a young person on how to balance their private life (i.e., family, other concerns not related to work) with [subject's area]? *a. Is that how you did it? If not, how is your current perspective different? importance of other kinds of life skills? relative importance of career in early or later life?*	5. Do not go too far. a. Yes	5. Fight for freedom by educating ourselves a. Yes	5. Do not bother with Yob Culture and sex as an industry a. Yes	5. Gain life experiences, Care for ethical concerns a. Yes	5. Do not go too far in sexual affair a. No, women do not trust my friendship

Table A2., continued 8

Peers and Colleagues					
1. At any time in your life, have your peers been particularly influential in shaping your personal and professional identity?	1. My acquaintance with Mckendrick and witnessing the silenced Hollar	1. Peter, my classmate and countryman who did not returned from London a. he was a realist	1. Thom and Zeeman	1. Mckendrick	1. N/A
2. In what way(s) have colleagues been important for your personal and professional identity and success?	2. Listening to advice	2.N/A	2. They showed me the applied side of social sciences	2. Catastrophe Theory	2. Team work
Family					
1. In what way(s) do you think your family background was special in helping you to become the person you are?	1. N/A	1.N/A	1.N/A	1. N/A	1. N/A
2. How did you spend most of your free time as a child? What kinds of activities did you like to do? With peers? parents? siblings? alone?	2. N/A	2.N/A	2. I was playing football	2. N/A	2. N/A

Table A2., continued 9

3. In what way(s) have your spouse and children influenced your goals and career?	3. N/A	3. My wife is common woman, and my son is smart	3. My wife's skepticism of my writings in a girlie magazine	3. Sharing my perplexity to find and an answer with my son	3. N/A
Part C: Working Habits/Insights					
1. Where do the ideas for your work generally come from? *a. From: reading? others? your own previous work? life experiences?* *b. What determines (how do you decide) what project or problem you turn to when one is completed?* *c. Have there been times when it's been difficult to decide what to do next? What do you do?*	1. Reading a. Travelling b. Ethical concerns c. Yes, my moral dilemma after I listened to Hollar's request	1. Daily interaction with all walks of life, my readings a. My son's good intelligence b. Yes, I ask my son's idea	1. Readings a. readings b. My habit of going too far and its after consequences c. Yes, I only withdraw to regain my strength	1. Ethics a. Help those in need b. When I was arrested at the Prague airport c. When I am confused	1. Life experiences a. Playing b.N/A c. Those moments that I wondered at Anderson's advice, tackled Deml, and I knocked down Mckendrick

Table A2., continued 10

2. How important is rationality versus intuition in your work? Describe. *a. Are there two different styles in your work (e.g., one more "rational" and the other more "intuitive")?* *b. Do you think it's important to "go with your hunches" or "trust your instincts"? Or are these usually wrong/misleading?* *c. Do you have better success with a methodical, rigorous approach to your work?* *d. Do you think about work during leisure time? e.g., did you ever have any important insights during this "off" time?* *e. How many hours of sleep do you usually get? Do you tend to do your best work early in the morning or late at night?* *f. Have you ever had a useful idea while lying in bed, or in a dream?*	2. I moved from rationality to intuition a. No b. Misleading c. Yes. I succeeded to write a new paper overnight in a hotel. d. Late at night e. N/A f. Yes, I was "fully dressed". (10: 82)	2. Very a. I take side of rationality b. Misleading c. Yes d. Yes e. N/A f. Yes, N/A	2. From rationality to intuition a. Yes b. Misleading c. Yes, e.g. Sci-Fi short stories d. Yes e. N/A f. Maybe	2. From rationality to intuition a. As an Aristotelian b. Both c. No d. Yes, I visited silenced peers in Prague e. N/A f. N/A, Maybe	2. N/A c. Yes d. Yes

Table A2., continued 11

3. How do you go about developing an idea/project? *a. Do you write rough drafts? Outlines? How often do you rewrite?* *b. Do you publish your work right away or wait awhile?*	3. I travel a lot. a. Yes and No. b. Both	3. Studying people a. Yes b. Both	3. Study application of theories of social sciences a. Yes b. I wait a while	3.Meeting people and peers a. Yes b. I wait awhile	4. N/A
4. Can you describe your working methods? *a. How do you decide what mail to answer, interviews to do, etc.?* *b. Do you prefer to work alone or in a team?*	4. I am generally a conservative character. a. I am fastidious. b. Usually alone.	4. Rigorous writing at my free times a. I hesitate t o answer because of political suppression b. Team	4. I project my philosophical studies on my short stories and academic articles a. I am a social man b. both	4. I am bound to moral principles a. I make public speeches about ethics b. Alone but among people	4. N/A b. Alone and teamwork

Table A2., continued 12

5. Overall, how is the way you go about your work different now from the way you worked twenty years ago? *a. What if any changes have there been over the years in the intensity of your involvement in [subject's area]?* *b. What about changes in the way you think and feel about it?*	5. Now I believe that new ideas are waiting for us out of academic setting. a. I believed that conferences were bunfights; nowadays I do not think so. b. Now I can commit professional foul too.	5. Now I have little time to study a. No b. I hope I had more time to study and to write	5. Now I care about economy more a. I was made to channelize my subject's area to writings in Penthouse sex tabloids b. and earning from it which is "not a bad life". (1:49)	5. I also realized that there are occasions of success even with doing unethically a. No b. No	5. N/A
6. Have you experienced a paradigm change in your work? Describe.	6. Yes, I committed a professional foul to present my silenced student's idea.	6. From the day I became a cleaner I decided to write and clean the inhuman face of lack of freedom	6. Yes, Catastrophe Theory. The moment Prof. Anderson told me that he was smuggling Hollar's thesis in my suitcase	6. After Prof. Mckendrick explained to me Catastrophe Theory	6. Yes, after I listened to Professors Anderson and Mckendrick

Table A2., continued 13

Part D: Attentional Structures and Dynamics					
1. At present, what task or challenge do you see as the most important for you? *a. Is that what takes up most of your time and energy? If not, what does?*	1. Freedom a. Yes	1. Translating my thesis into English and publishing it a. Yes	1. More work on catastrophe Theory a. Yes	1. Prof. Mckendrick helped me to update my knowledge a. Yes	1. Criticism of my performance after I return home a. Yes
2. What do you do about this? (probe for field/domain/reflection]	2. I will talk with my high rank contacts in the government.	2. I requested my former professor to take my writings to London and give it to my Peter my classmate and countryman in London	2. I reflect to find more examples to justify my philosophy	2. After my arrest I will reflect upon my new lessons	2. Reflection, N/A

Table A2., continued 14

3. Do you do this primarily because of a sense of responsibility, or because you enjoy doing this? Describe. *a. How has this changed over the years?*	3. Responsibility. I was interrogated by police in communist country. a. From joy to responsibility	3. Responsibility a. From joy to responsibility	3. Responsibility a. Joy	3. Responsibility to Joy a. Fouls	3. Joy to Responsibility a. Joy
4. Are you planning to make any changes in how actively you work in [subject's area]?	4. Yes, I am going to work for freedom.	4. I have to listen to my former professor's feedback on my thesis too.	4. Yes	4. Care for listening	4. Yes, listening carefully to given advices
5. If we had spoken to you thirty years ago, what different views of the world and yourself would you have had?	5. I did not experienced lack of freedom.	5. I did not care about freedom that much.	5. I was heedless to sex as an industry	5. I was less heedful	5. I didn't know philosophers are interested in football.

Table A2., continued 15

6. Have there been some personal goals that have been especially meaningful to you over your career? If yes, could we talk about some of the most significant? *a. How did your interest in this goal begin?* *b. How did it develop over time? (Now?)* *c. How important was this goal to your creative accomplishments?*	6. To have a child and to be rich, doing ethically a. N/A b. I become a professor of Philosophy. c. Very	6. Educating each individual to achieve their rights for freedom. I have tried to begin education from my son a. My return to suppressed home b. My son knows two languages c. Very	6. To move Marx-wise, I don't mean I'm apologist for everything done in the name of Marxism … I sail pretty close to the wind, Marx-wise. (1:48) a. economy b. Very c. Vital	6. Promoting ethics in life a. Studying Aristotle b. My public figure c. Very	6. Health a. N/A b. Exercise to become a professional footballer c. Very

Table A3. Cikszentmihalyi's Interview Protocol as applied in Howard Brenton's *The Genius*

Part A: Career and Life Priorities	Leo (a professor of Mathematics)	Gilly (a student of Mathematics)
1. Of the things you have done in life, of what are you most proud? *a. To what do you attribute your success in this endeavor? Any personal qualities?*	1. Friendship with Gilly a. Listening	1. Friendship with Leo a. Listening
2. Of all the obstacles you have encountered in your life, which was the hardest to overcome? *a. How did you do it?* *b. Any that you did not overcome?*	2. Feeling guilty as a nuclear scientist during the Cold War a. Escape from university b. Being a hero	2. Persuading my mother about my pursuit of science during the Cold War a. Escape from home b. Becoming a scientist
3. Has there been a particular project or event that has significantly influenced the direction of your career? If so, could you talk a little about it? *a. How did it stimulate your interest?* *b. How did it develop over time?* *c. How important was this project/event to your creative accomplishments?* *d. Do you still have interesting, stimulating experiences like this?*	3. UFT and renormalization a. unwanted amount of infinity in mathematical calculations b. we were doing calculations about self-interacted electrons c. I won 1/3 of the Nobel Prize d. Yes, recently, I exchanged with Gilly a brown envelope of my new calculations (at the end of the play).	3. Renormalization, UFT a. Inconsistency in theories of math b. I learned new trends in theoretical physics from Leo c. Vital d. Yes, recently I exchanged my binder of new calculation with Leo (at the end of the play).

Table A3., continued 1

4. What advice would you give to a young person starting out in [subjects area]? *a. Is that how you did it? If not how is your current perspective different from the way you started?* *b. Would you advise [concerning importance of field]: few social contacts or many? Mentors, peers, colleagues? establish your own identity early or late? work with leading organizations?* *c. Would you advise [concerning importance of domain]: specialize early or late? focus on leading ideas or work on periphery?* *d. Would you advise [concerning importance of person]: intrinsic versus extrinsic reasons? tie work to personal values or separate?*	4. First master your own domain of knowledge a. Yes b. Few, early c. Early, leading d. No. separate, tie	4. First master your own domain of knowledge a. Yes b. Many, early c. Early, leading d. No, tie

Table A3., continued 2

5. How would you advise a young person on why it is important to get involved in [subject's area]? *a. a. Is that why it was important to you? If not, how is your current perspective different?*	5. Be aware of inconsistencies in math a. Yes	5. Be aware of inconsistencies in math a. Yes
6. How did you initially become involved or interested in [subject's area]? What has kept you involved for so long?	6. When I was studying and teaching theoretical Physics	6. When I was nine, I could understand inconsistency of math theories (1:18)
7. Have there been points when what you were doing became less intensely involving—seemed less interesting or important to you? Can you describe a time that stands out? *a. What were the circumstances?* *b. What did you do?*	7. I had the new E equals M squared C a. espionage during the Cold War b. I flushed it down the toilet (1:9).	7. "[Men] Talk[ing] too much. Clack, Clack. That's all I hear from people like you". (1:13) a. At the company o those who talk much b. I blamed them.

Table A3., continued 3

Part B: Relationships		
1. If there has been a significant person (or persons) in your life who has influenced or stimulated your thinking and attitudes about your work. . . *a. When did you know them?* *b. How did you become interested in them (e.g., did you actively pursue them)?* *c. How did they influence your work and/or attitudes (e.g., motivation, personal or professional values)?* *d. In what ways was he/she a good and/or bad teacher?* *e. What kinds of things did you talk to this person about (e.g., personal, general career-related, specific problems)?* *f. f. What did you learn from them? How to choose what problems to pursue? Field politics and marketing yourself?*	1. Gilly a. I met her on a campus b. Yes, her brilliant mind attracted me. c. She re-normalized my disillusionment. d. Bad as she was treating her teachers with doing bad work. a. She saved me from my depression e. All f. I learned from her to utilize my own method of renormalization to re-normalize myself.	1. Leo a. I met him on a campus b. Yes, I asked him to teach me the new trends in Particle Physics c. He taught me new lessons in Math and Physics d. Bad as a disillusioned nuclear scientist, and good as a selfless Nobel Laureate e. All f. I learned UFT, renormalization of equations, the existence of light radioactive isotopes

Table A3., continued 4

2. Is it important for you to teach and work with young people? *a. Why?* *b. What are you interested in trying to convey to them? Why?* *c. How do you do this?*	2. Yes a. "It's time to teach" (1:19) b. New trends in Particle Physics c. I worked and even dramatized my teachings	2. N/A a. N/A b. Become women scientists c. I do bad work deliberately. Just enough, so they won't realize (1:18)
3. When you interact or work with a young student, can you assess whether they will be likely to leave the field or become successful in the field? *a. Do you recognize people who are likely to be creative in their future work? How? What characteristics do they have?*	3. Yes a. Yes, they are caring, brilliant, persistent, and they welcome insomnia	3. Yes a. They care about others, e.g. Andrea
4. Do you notice differences between men and women students/young people and male and female colleagues in the field? If so, in interests? in ability? creativity? in the way they approach learning? in the way they interact with other people/colleagues? in how they define success and achievement? in their personal goals and values? in their professional goals and values?	4. Yes, men are less caring than women.	4. Yes, men are less caring than women.

Table A3., continued 5

5. What advice would you give a young person on how to balance their private life (i.e., family, other concerns not related to work) with [subject's area]? *a. Is that how you did it? If not, how is your current perspective different? importance of other kinds of life skills? relative importance of career in early or later life?*	5. Reconciliation with self a. Yes	5. Reconciliation with your family and friends a. Yes with my mom
Peers and Colleagues		
1. At any time in your life, have your peers been particularly influential in shaping your personal and professional identity?	1. Yes, Gilly and Virginia	1. Yes, Andrea, Leo and Virginia
2. In what way(s) have colleagues been important for your personal and professional identity and success?	2. The need for healthy competition in science to advance. Their loving care for each other.	2. I learned from them a lot.
Family		
1. In what way(s) do you think your family background was special in helping you to become the person you are?	1. N/A	1. My family did not like me to become a scientist woman but they were supportive.
2. How did you spend most of your free time as a child? What kinds of activities did you like to do? With peers? parents? siblings? alone?	2. N/A	2. My doing bad works deliberately at school.

Table A3., continued 6

3. In what way(s) have your spouse and children influenced your goals and career?	3. N/A	3. N/A, I am single but I decided to be with Leo as my best friend.
Part C: Working Habits/Insights		
1. Where do the ideas for your work generally come from? *a. From: reading? others? your own previous work? life experiences?* *b. What determines (how do you decide) what project or problem you turn to when one is completed?* *c. Have there been times when it's been difficult to decide what to do next? What do you do?*	1. Nature, calculations a. Mathematical calculations b. Experiments, calculations c. When I found myself guilty self-interacted with being a nuclear scientist.	1. Doing calculations Gilly rehearses some poems. (1:10) a. All b. N/A c. Yes, after my calculations on snow were stomped.

Table A3, continued 7

2. How important is rationality versus intuition in your work? Describe. *a. Are there two different styles in your work (e.g., one more "rational" and the other more "intuitive")?* *b. Do you think it's important to "go with your hunches" or "trust your instincts"? Or are these usually wrong/misleading?* *c. Do you have better success with a methodical, rigorous approach to your work?* *d. Do you think about work during leisure time? e.g., did you ever have any important insights during this "off" time?* *e. How many hours of sleep do you usually get? Do you tend to do your best work early in the morning or late at night?* *f. Have you ever had a useful idea while lying in bed, or in a dream?*	2. Very, Both a. No b. Both c. Yes and no. Doing one million experiment and they got it [my method] right. (1:20) d. Yes e. Insomnia f. N/A	2. Very, Both a. No b. Misleading c. Yes and no. d. Yes e. Welcoming insomnia f. Yes

Table A3, continued 8

3. How do you go about developing an idea/project? *a. Do you write rough drafts? Outlines? How often do you rewrite?* *b. Do you publish your work right away or wait awhile?*	3. Welcoming insomnia a. I write my work in my binders and computers. b. I wait awhile	3. I wrote my calculations in my binder a. Yes, I use binders. b. I wait awhile
4. Can you describe your working methods? *a. How do you decide what mail to answer, interviews to do, etc.?* *b. Do you prefer to work alone or in a team?*	4. I need a computer and/or a binder a. "I want you to think very carefully how you speak to me, because I may suddenly throw up…I have locker on rail Station". (2:35-36) b. Alone, then with Gilly as a team.	4. I carry a loose-leaf binder under my arm and a pink umbrella (1:10) and continued with computers. a. When Leo and the Cyclist found me, I decided to reject them, respectively. (1:16), (2:27) b. From being alone to team work.
5. Overall, how is the way you go about your work different now from the way you worked twenty years ago? *a. What if any changes have there been over the years in the intensity of your involvement in [subject's area]?* *b. What about changes in the way you think and feel about it?*	5. I am re-normalized now. a. I am used to problems of being a nuclear scientist. b. I ignore the boredom and anxiety of my profession.	5. I am re-normalized now. a. I am used to Clack, Clack of those who speak too much. b. I ignore the boredom and anxiety of becoming a woman scientist.

Table A3., continued 9

6. Have you experienced a paradigm change in your work? Describe.	6. Yes. My union with Gilly	6. Yes. My union with Leo
Part D: Attentional Structures and Dynamics		
1. At present, what task or challenge do you see as the most important for you? *a. Is that what takes up most of your time and energy? If not, what does?*	1. Completing my mathematical equations a. Yes	1. Completing my studies a. Yes
2. What do you do about this? (probe for field/domain/reflection]	2. Gilly and I are working upon new equations to achieve better.	2. Leo and I are continuing our mathematical calculations to achieve better results.
3. Do you do this primarily because of a sense of responsibility, or because you enjoy doing this? Describe. *a. How has this changed over the years?*	3. Joy a. No	3. Joy a. No
4. Are you planning to make any changes in how actively you work in [subject's area]?	4. Yes, Scholarship for Gilly and supervising her.	4. Yes, perhaps I am going to receive a scholarship and continue my studies under the supervision of Leo.
5. If we had spoken to you thirty years ago, what different views of the world and yourself would you have had?	5. I did not believe in science as a destructive domain of knowledge.	5. I had a medieval knowledge about the four forces of nature. (1:19)

Table A3., continued 10

6. Have there been some personal goals that have been especially meaningful to you over your career? If yes, could we talk about some of the most significant? *a. How did your interest in this goal begin?* *b. How did it develop over time? (Now?)* *c. How important was this goal to your creative accomplishments?*	6. I am a researcher. I want to theories UFT, formulate my method of renormalization, work upon my prediction of lightweight radioactive isotopes a. My studies in post-Einstein era b. I noticed the problem of unwanted infinities in calculations about self-interacted electron. c. Vital. I suggested method of renormalization to get rid of unwanted infinities and it worked!	6. Quest for science a. Reading basic books of mathematics b. I studied and now I am accepted to register for BA in mathematics. c. Vital. I suggested method of renormalization to Leo to get rid of unwanted infinities [his disillusionment] and it worked!

Table A4. Cikszentmihalyi's Interview Protocol as applied in Howard Barker's *Scenes from an Execution*

Part A: Career and Life Priorities	Galactia (a Renaissance female painter)	Carpeta (a Renaissance male painter)
1. Of the things you have done in life, of what are you most proud? *a. To what do you attribute your success in this endeavor? Any personal qualities?*	Raising my two daughters as free thinking artists a. Free thinking	I am the best painter of Christ among the Flocks a. I do work hard for perfection.
2. Of all the obstacles you have encountered in your life, which was the hardest to overcome? *a. How did you do it?* *b. Any that you did not overcome?*	2. Working as a female painter among male peers a. I just do what should be done. b. b. I have not overcome male patrons.	2. My dysfunctional marital life. a. I left my wife for my beloved painter, Galactia. b. The Church Inquisition
3. Has there been a particular project or event that has significantly influenced the direction of your career? If so, could you talk a little about it? *a. How did it stimulate your interest?* *b. How did it develop over time?* *c. How important was this project/event to your creative accomplishments?* *d. d. Do you still have interesting, stimulating experiences like this?*	3. A commission of painting the Battle of Lepanto. The State offered me the commission of painting the glory of the battle, and I accept it but I painted its violence. a. The contrast of war as a holy or violent event stimulated me. b. I painted a vast project of war exaggerating its violence. c. Very d. Maybe	3. A commission of painting the Battle of Lepanto. I decided to accept this commission to emulate Galactia and I could not continue. a. Jealousy b. As a master of pity painting I could not make progress in painting pity of war. c. Very d. Yes

Table A4., continued 1

4. What advice would you give to a young person starting out in [subjects area]? *a. Is that how you did it? If not how is your current perspective different from the way you started?* *b. Would you advise [concerning importance of field]: few social contacts or many? Mentors, peers, colleagues? establish your own identity early or late? work with leading organizations?* *c. Would you advise [concerning importance of domain]: specialize early or late? focus on leading ideas or work on periphery?* *d. Would you advise [concerning importance of person]: intrinsic versus extrinsic reasons? tie work to personal values or separate?*	4. Think free, Persevere, do sketches a. Yes b. Few, my private studio c. Early, on both d. No, tie and separate	4. Practice a lot a. Yes b. Many, early c. Early, on both d. No, separate and tie

Table A4., continued 2

5. How would you advise a young person on why it is important to get involved in [subject's area]? *a. Is that why it was important to you? If not, how is your current perspective different?*	5. Do research about it a. Yes	5. Think before you leap a. Yes
6. How did you initially become involved or interested in [subject's area]? What has kept you involved for so long?	6. N/A	6. N/A
7. Have there been points when what you were doing became less intensely involving—seemed less interesting or important to you? Can you describe a time that stands out? *a. What were the circumstances?* *b. What did you do?*	7. Yes, when I was sent to jail for my painting. a. My patrons accused me of misinterpretation of holy war. b. I continued to paint truth, violence of war.	7. After my rivalry with Galactia failed. a. Suddenly I found out that in contrast to my fame as the master painter of pity I have no pity to accept the commission of her unfinished project while she is in jail. b. I revoke my contract and did my best to free her from imprisonment. I also negotiate with authorities to save her canvas from being burnt.

Table A4., continued 3

Part B: Relationships		
1. If there has been a significant person (or persons) in your life who has influenced or stimulated your thinking and attitudes about your work. . . *a. When did you know them?* *b. How did you become interested in them (e.g., did you actively pursue them)?* *c. How did they influence your work and/or attitudes (e.g., motivation, personal or professional values)?* *d. In what ways was he/she a good and/or bad teacher?* *e. What kinds of things did you talk to this person about (e.g., personal, general career-related, specific problems)?* *f. What did you learn from them? How to choose what problems to pursue? Field politics and marketing yourself?*	1. Raphael, Farini, Garraci, Carpeta a. They were my mentors and Carpeta is my friend. b. From Raphael and Carpeta I learned mannerism. c. Farini was an immoral person but he resist the pressure of the Church d. Carpeta is a jealous man but he is the best and diligent painter of pity e. All f. I learned how to paint pity and static dead bodies. I sweat on my work.	1. Raphael, Garracci, Farini, Galactia a. Masters, my beloved painter, Galactia b. I learned mannerism from my mentors and working with Galactia I become familiar with baroque. c. I learned to be paint static figures. d. All e. I learned to be more courageous.

Table A4., continued 4

2. Is it important for you to teach and work with young people? *a. Why?* *b. What are you interested in trying to convey to them? Why?* *c. How do you do this?*	2. Yes a. Because I believe that young people have open minds for painting. b. Free thinking c. I have educated my two daughters as free thinking painters.	2. N/A
3. When you interact or work with a young student, can you assess whether they will be likely to leave the field or become successful in the field? *a. Do you recognize people who are likely to be creative in their future work? How? What characteristics do they have?*	3. Yes a. Yes, I have named my daughters, Supporta and Dementia.	3.N/A

Table A4., continued 5

4. Do you notice differences between men and women students/young people and male and female colleagues in the field? If so, in interests? in ability? creativity? in the way they approach learning? in the way they interact with other people/colleagues? in how they define success and achievement? in their personal goals and values? in their professional goals and values?	4. Yes	4. Yes
5. What advice would you give a young person on how to balance their private life (i.e., family, other concerns not related to work) with [subject's area]? *a. Is that how you did it? If not, how is your current perspective different? importance of other kinds of life skills? relative importance of career in early or later life?*	5. Do not be afraid of patriarchy a. Yes	5. Marry the right woman a. No, later I left my wife for Galactia, the painter
Peers and Colleagues		
1. At any time in your life, have your peers been particularly influential in shaping your personal and professional identity?	1. Yes	1. Yes

Table A4., continued 6

2. In what way(s) have colleagues been important for your personal and professional identity and success?	2. I learned and borrowed from their work too to be able to win commission of patrons.	2. I compete with my peer painters to win commission, to learn new styles.
Family		
1. In what way(s) do you think your family background was special in helping you to become the person you are?	1. N/A. [my father was a painter/Orazio Gentileschi]	1. N/A
2. How did you spend most of your free time as a child? What kinds of activities did you like to do? With peers? parents? siblings? alone?	2. N/A	2. N/A
3. In what way(s) have your spouse and children influenced your goals and career?	3. Divorced/widow. My two daughters help me in vast projects. Carpeta my lover becomes my model.	3. My wife and I do not understand each other.

Table A4., continued 7

Part C: Working Habits/Insights		
1. Where do the ideas for your work generally come from? *a. From: reading? others? your own previous work? life experiences?* *b. What determines (how do you decide) what project or problem you turn to when one is completed?* *c. Have there been times when it's been difficult to decide what to do next? What do you do?*	1. Life experiences a. Commissions b. My projects are left unfinished in this play. c. Yes. When I sent to jail or when I was made to become a celebrity.	1. Biblical themes a. Commissions by the Church. b. I work hard for the perfection of my canvases. c. Yes. After I could not finish my canvas of war. I confess my shortcomings.

Table A4., continued 8

2. How important is rationality versus intuition in your work? Describe. *a. Are there two different styles in your work (e.g., one more "rational" and the other more "intuitive")?* *b. Do you think it's important to "go with your hunches" or "trust your instincts"? Or are these usually wrong/misleading?* *c. Do you have better success with a methodical, rigorous approach to your work?* *d. Do you think about work during leisure time? e.g., did you ever have any important insights during this "off" time?* *e. How many hours of sleep do you usually get? Do you tend to do your best work early in the morning or late at night?* *f. Have you ever had a useful idea while lying in bed, or in a dream?*	2. Very a. No b. Misleading c. Yes d. Yes e. Insomnia f. Yes	2. Very a. No b. Misleading c. Yes d. Yes e. N/A f. Maybe

Table A4., continued 9

3. How do you go about developing an idea/project? a. *Do you write rough drafts? Outlines? How often do you rewrite?* b. *Do you publish your work right away or wait awhile?*	3. I study about my idea. a. I began to draw them in my sketchbook. b. I wait awhile.	3. I try to win commissions a. Sketch b. Through the Church, patrons
4. Can you describe your working methods? a. *How do you decide what mail to answer, interviews to do, etc.?* b. *Do you prefer to work alone or in a team?*	4. I paint in my private studio. Sometimes I try to find places suitable for the subject of my painting, e.g. a remote barrack, on scaffold. a. I do not like to be disturbed when I am painting. b. Alone but in large and vast projects I work with my two daughters.	4. I am a perfectionist. a. I appear as a conservative in public spheres. b. Alone, but after my union with Galactia, we will work together.

Table A4, continued 10

5. Overall, how is the way you go about your work different now from the way you worked twenty years ago? *a. What if any changes have there been over the years in the intensity of your involvement in [subject's area]?* *b. What about changes in the way you think and feel about it?*	5. I passed from mannerism school of painting to baroque. a. I have learned how to survive in the reign of patriarchy. b. b. Now I value my friendship with Carpeta more than winning commissions.	5. Now, I know the baroque school. a. Now I know how to win commissions easily. b. Now I value my friendship with Galactia more than winning commissions.
6. Have you experienced a paradigm change in your work? Describe.	6. Yes, my passage from mannerism to baroque and the time I become a celebrity.	6. Yes, my passage from mannerism to baroque.
Part D: Attentional Structures and Dynamics		
1. At present, what task or challenge do you see as the most important for you? *a. a. Is that what takes up most of your time and energy? If not, what does?*	1. How to continue my profession as a celebrity painter a. Yes	1. My new life with Galactia. a. Yes
2. What do you do about this? (probe for field/domain/reflection]	2. The play ends at this point.	2. I try to ignore the irrelevant comments and interruptions in my life.

Table A4., continued 11

3. Do you do this primarily because of a sense of responsibility, or because you enjoy doing this? Describe. a. *a. How has this changed over the years?*	3. Both. a. From joy to responsibility and vice-versa.	3. Both. a. From joy to responsibility
4. Are you planning to make any changes in how actively you work in [subject's area]?	4. Yes	4. Yes
5. If we had spoken to you thirty years ago, what different views of the world and yourself would you have had?	5. I did not care much about the pressure of State and the Church on art.	5. I did not care much about the pressure of State and the Church on art.
a. *6. Have there been some personal goals that have been especially meaningful to you over your career? If yes, could we talk about some of the most significant?* b. *How did your interest in this goal begin?* c. *How did it develop over time? (Now?)* d. *How important was this goal to your creative accomplishments?*	6. Painting naked truth a. When I recognized violence. b. I utilized the exaggeration of baroque school to paint violence of war. c. I had the company of mannerist painters. d. Vital	6. I am a perfectionist. a. I began competing with other painters. b. Adhering to biblical themes, I become the best painter of Christ among the Flocks. c. I had the company of mannerist painters. d. Very

(Adapted from: *Creativity* by Csikszentmihalyi, 1997, pp. 391-397)

Appendix B

Implications of a Systems model of Creativity as applied in selected plays

Table B1. ***Questions and Hypotheses Concerning How Culture Affects the Incidence of Creativity as Applied in selected plays***

	The Fool	*Professional Foul*	*The Genius*	*Scenes from an Execution*	Notes
1. How is the information stored (e.g. oral vs. written records)? *The more permanent and accurate the storage, the easier to assimilate past knowledge, and hence to be well positioned for the next step in innovation.*	Oral and written, scribbling on paper Ballads and songs have been received as oral tradition. Scribbling ballads and songs	Written and oral Philosophical ideas are written in books and manuscripts, and papers Regulations of football are documented. Professional fouls	Written and oral, computers The laws of math and physics are taken from nature and more permanent. Unified field Theory, renormalization	Painted, sketchbooks Canvases of mannerist painters. Violence against the physical and spiritual body of human beings. A violent canvas of war	Best to be written

Table B1., continued 1

2. How accessible is the information (e.g., are there restrictions based on esoteric language, limited training, or inherited status)? *The more accessible is the information, the wider the range of individuals who can participate in creative process.*	Accessible and in need of training: Illiteracy at village	Accessible and in need of being informed: a philosophie colloquium with already persecuted local scholars	Not quite accessible and in need of being informed: Top secret issues of nuclear labs and industries	Accessible and in need of being informed: anatomical studies and sketching organs of human body and other living creatures	Limited awareness and training
3. How available is the information (e.g., is diffusion restricted because of material or social constraints? *See Question 2.*	The village poet has to face with restricting material or social constraints.	The scholars of philosophy and footballer have to taste limitations.	Scientists has to suffer from are being threatened or being bribed	Painter has to submit to patrons demands to make a living.	Information is available side by side with material or social constraints.

Table B1., continued 2

4. How differentiated is the culture (e.g., how many separate domains such as religion, philosophy, and mathematics does it contain)? *The more differentiate domains that culture contains, the more specialized information; hence, advances should be made more readily.*	Differentiated in the late romantic period	Differentiated in the 1970s	Differentiated in the 1980s	Differentiation in the late renaissance	Well-Differentiated

Table B1., continued 3

5. How integrated is the culture? (i.e., can the content of various domains be translated into each other's terms, e.g., is science consistent with religion?) *The more integrated the culture, the more relevant an advance in one domain will be to the culture as a whole. This may make it more difficult for an innovation in any one domain to be accepted, but once accepted, it will be diffused more readily.*	Yes and no, Political ballads Difficulty in being accepted	Yes and no, Applied social sciences Difficulty in being accepted	Yes and no, Laws of nature Difficulty in being accepted	Yes and no, Baroque Difficulty in being accepted	Yes and no Difficulty in being accepted

Table B1., continued 4

6. How open is the culture to other cultures? *The more exposed the culture to the information and knowledge from other cultures, the more likely it is that innovation will arise.*	Open but more restricted for a village poet	Open to international colloquiums and matches within the closed logic of the Cold War	Open yet within the closed logic of the Cold War	Open but within the closed logic of religious and the state prejudices	Open in closure

(Adapted from: "Implications of a systems perspective" by M. Csikszentmihalyi, 1999, In R. Sternberg (Ed.) *Handbook of Creativity*, pp. 317-319).

Table B2. ***Questions and Hypotheses Concerning How the Domain Affects the Incidence of Creativity***

	The Fool	*Professional Foul*	*The Genius*	*Scenes from an Execution*	*Notes*
1. How is information recorded? *The more clear and accurate the system of notation, the easier it is to assimilate past knowledge, and hence to take the next step in motivation.*	Less formal	Less formal	Tightly integrated	Integrated	"Without a notation system can be transmitted from one to the next through imitation and instruction" (p. 319).
2. How well integrated is the information in the domain? *If the information is very tightly integrated, it might be difficult to change; but it if it is too loosely organized, it will be difficult to recognize valuable innovation.*	Loosely integrated	Loosely integrated	So tightly integrated	Integrated	Need for a new paradigm

Table B2., continued 1

3. How central is the domain to the culture? *At different times, one or another domain will take precedence in the culture e.g. religion in the Middle Ages, physics in the early part of twentieth century), and it will attract the more talented minds to it, thereby making creativity more likely.*	Industrialization of the Victorian period	Nuclear sciences	Computer sciences and Nuclear Sciences	Anatomical studies	"A domain in which novelty can be evaluated objectively, and which has clear rules, a rich and complex symbolic system, and a central position in the culture will be more attractive than one lacking such characteristics" (p. 320).
4. How accessible is the domain? *When because of accident or planning a domain becomes identified with an elite, it becomes more difficult to introduce innovation within it.*	Monopoly of the canonized Romantic poets or the wealthy class	Monopoly of East and West Blocs	Monopoly of East and West Blocs	Monopoly of the Patriarchy, male painters, the State, and the Church	"Enormously increased accessibility of information bring a peak of creativity across many different domains" (p. 320)

Table B2., continued 2

5. How autonomous is the domain from the rest of the culture? *At different times, one domain may achieve hegemony over the others (e.g., religion or politics over arts or the sciences), in which case it is more difficult to produce variations in the subordinate domain.*	Early Victorian period	Moral decadence	Politics over science	Politics and religion over painting	Not autonomous

(Adapted from: "Implications of a systems perspective" by M. Csikszentmihalyi, 1999, In R. Sternberg (Ed.) *Handbook of Creativity*, pp. 318-321).

Table B3. ***Questions and Hypotheses Concerning How Society Affects the Incidence of Creativity as Applied in selected plays***

	The Fool	*Professional Foul*	*The Genius*	*Scenes from an Execution*	*Notes*
1. Is surplus energy available? *A society where all of the physical and mental energy must be invested in survival tasks is less likely to encourage to recognize innovation.*	Not for a poor village poet living in a wealthy society	Yes and no Subsistence society, normalization period of Czechoslovakia's economy during 1969-1989 i.e. all economy controlled by Communist Party	Yes and no During doldrum economic condition of 1970s-80s and a small university affording to hire a Nobel Laureate	Yes Tourism based economy of Venice	Yes A lag between social affluence and creativity
2. Does society value and encourage creativity? *Regardless of material conditions, societies differ in terms of how much value is placed on innovation.*	Yes and no Need for precision of execution. Editors urge Clare to edit his poems.	Yes and no The confluence of trade routes and shunning away new ideas.	Yes and no Inviting a Nobelist and threatening him	Yes and no The confluence of trade routes and shunning away new ideas	Yes Originality of subject-matter was generally tabooed" (Arnold Hauser, 1951, p. 31).

Table B3., continued 1

3. Is the social and economic organization conducive to change? Certain types of economies (e.g. rentier) have no interest in allowing change to occur; mercantile societies might be more open to change.	No Mercantile society and poverty at village	No Central authority toward absolutism, Egalitarian society	Yes and no Cold War East and West Blocs,	No Mercantile society and at the confluence of diverse cultural streams	No Reluctance to change and the need for synergy of different ideas
4. How much mobility and conflict is there? *Both the external threats to and internal strife of a society seem to encourage the generation and the acceptance of novelty; the same might be true of social mobility.*	Yes, Irish keeper of forest	Suppressive communism, Cold War External and internal threats	Cold War External and internal threats	Holy War Internal and external threats	Generative, both

Table B3., continued 2

5. How complex is the social system? *Both differentiation and integration within society affect the rate of generation and adoption of novelty.*	Too much divisiveness during late romantic period	Too much uniformity during the Cold War era	Too much uniformity during the Cold War era	Too much uniformity in the reign of male painters and Inquisitors in late Renaissance	Need for a highly differentiate d specialize field and roles hold together by the bonds of 'organic solidarity'" (pp. 323-324)

(Adapted from: "Implications of a systems perspective" by M. Csikszentmihalyi, 1999, In R. Sternberg (Ed.) *Handbook of Creativity*, pp. 321-323).

Table B4. ***Questions and Hypotheses Concerning How the Field Affects the Incidence of Creativity as Applied in selected plays***

	The Fool	*Professional Foul*	*The Genius*	*Scenes from an Execution*	*Notes*
1. Is the field able to obtain resources from society? *A field is likely to stagnate if it cannot provide either financial or status rewards to its practitioners.*	No Paper was expensive for the least expensive domain of poetry	Yes Scholarship for Hollar in the past	Yes Hiring Leo is compared to a robbery at Fort Knox Hope of a scholarship for Gilly Millions of dollars for nuclear projects	Yes Commission for painters Sea-going economy of trades	Yes Need for capital
2. Is the field independent of other societal field and institutions? *When a field is overly dependent for its judgment on religious, political, or economic considerations, it is unlikely to select the best new memes. On the other hand, being completely independent of the rest of the society also reduces the field's effectiveness.*	No Specialized field notoriously is unable to enforce a decision on his creativity, e.g. Lord Radstock	No Field as an extension of political power, Husak's communist government in Czechoslovakia	No Filed as a codification of a domain, theoretical physics	No Field as an extension of political power, the state and the church	No Need for certain degree of autonomy

Table B4., continued 1

3. How much the domain constraint the judgment of the field? *When the criteria of a domain do not specify which novelty is an improvement, the field has more discretion in determining creativity. It is likely that both too little and too much freedom for the field are inimical to creativity.*	Political Ballad is determined by the field Promoting "edited" and "submissive" poems	Professional fouls are determined by the field Totalitarian state of Czechoslovakia in the 1970s	Renormalization is determined by the field Increasing tension of the Cold War and espionage	Violence of war is determined by the field Highly institutionalized hierarchy of the church, the state in Renaissance	Field determines creativity Field is serving who?

Table B4., continued 2

4. How institutionalized is the field? *A certain amount of internal organization is needed for a field to exist. Too much energy invested in self-preservation usually results in a field that becomes highly bureaucratic and impervious to change.*	Loose structure	Tight, self-preserved Dictated by self-interest	Loose Increasing number of women scientists of the Post WWII	Tight, self-preserved Dictated by self-interest	"The historical period is stagnant and the ineptitude of the relevant fields. Filed with self-interest requires a small cadre of initiatives of performing the same routines" (p. 326).

Table B4., continued 3

5. How much change does the field support? *Criteria that are too liberal for accepting novelty may end up debasing the domain; criteria that are too narrow result in a static domain.*	Liberal and becoming a static domain during the late Romantic period	Liberal and becoming a static or decadent domain during the 1970s	Liberal	Liberal and becoming a static domain during the late Renaissance	Liberal. Union of supportive fields. To increase the frequency of creativity needs to "work at the level of fields" (p. 327).

(Adapted from: "Implications of a systems perspective" by M. Csikszentmihalyi, 1999, In R. Sternberg (Ed.) *Handbook of Creativity*, pp. 324-327).

Table B5. ***Questions and Hypotheses Concerning How Personal Background Affects the Incidence of Creativity as Applied in selected plays***

	The Fool	*Professional Foul*	*The Genius*	*Scenes from an Execution*	*Notes*
1. Do the family and community have surplus energy available? *A child is likely to be discouraged from expressing curiosity and interest if the material conditions of existence are too precarious.*	Family-No Community-Yes John Clare's children die at childhood. Survival is precarious and little energy is left for learning.	Yes Hollar's son Sacha lives in the reign of a silencing regime but his parents send him to schools. Chetwyn's son lives in a more free society.	Yes Gilly's mother and [step-] father can afford sending her to university.	Yes Supporta and Dementia have learned painting and freethinking.	Yes, access to basic tools of a domain is almost available
2. Is there a tradition of respect for learning and culture in the child's environment? *Ethnic and family traditions can have a very important role in directing the children's interest toward specific domains.*	Yes Minstrel shows and ballads	Yes Need to know a second language	Yes and no Gilly's mother, teachers, and peers are against her studying mathematics.	Yes and no Galactia has taught her two daughters painting. Her society still does not favor a woman painter	Yes

Table B5., continued 1

3. Is the family able to introduce a child to a domain? *Cultural capital (i.e. home, learning, schooling) is essential for a child to develop expertise in a domain.*	Yes but as mentioned Clare's children die at childhood, hence this is not applicable.	Yes, Hollar and Chetwyn share their philosophical knowledge with their children.	Yes and no Cold War era and Gilly's mother afraid of the poster of falling bomb in her daughter's room. Gilly's mother later is proud of Gilly.	Yes Galactia do her paintings with the help of her two daughters.	Yes The educational aspirations of one's parents, cultural capital
4. Is family able to connect the child with the field? *Tutors, mentors, and connections are often indispensible for advancing far enough to have one's ideas recognized.*	No and yes A visiting patron introduces young Clare to Charles Lamb, and Mr. Curry in London.	Yes Hollar has a library at home so his son Sacha can be in touch with field. Sacha learns a second language and he can negotiate in English language with Prof. Anderson. Chetwyn shares his knowledge with his son.	Yes but hesitant Gilly's family sends her to a university where the Nobel Laureate of time in Physics is invited to teach. Chance encounter or a clever choice of meeting a Nobel Laureate	Yes Carpeta the best painter of time is a friend of their mother. Supporta and Dementia can learn from Carpeta.	Yes, chance encounter or smart choice of meeting the fields

Table B5., continued 2

5. Do early conditions support conformity or innovation? *Marginality (social, ethnic, economic religious) seem to be more conducive to wanting to break out of the norm than a conventional, middle-class background.*	Conformity Marginal poet struggling with poverty	Conformity Marginal scholars of humanities struggling with prejudices	Conformity Marginal scholars of mathematics singled out as different from their peers	Conformity 2nd sex woman painter Famous but struggling against prejudice and singled out as different from their peers	Conformity Prevents incentives for change

(Adapted from: "Implications of a systems perspective" by M. Csikszentmihalyi, 1999, In R. Sternberg (Ed.) *Handbook of Creativity*, pp. 328-329).

Table B6. ***Questions and Hypotheses Concerning How Individual Qualities Affect the Incidence of Creativity as Applied in selected plays***

	The Fool	*Professional Foul*	*The Genius*	*Scenes from an Execution*	*Notes*
1. Does the person have special talent? *In certain domains (e.g., music, mathematics), genetic inheritance may play an important role in directing interest to the domain and in helping to master it.*	Yes, poetry Young Clare was a literate villager	Yes, philosophy and football Children's moral vision (Sacha and Chetwwyn's son)	Yes, mathematics Understanding mathematical theories at the age of nine (1:18).	Yes, painting Supporta is curious to learn painting.	Yes "Constant curiosity, the enthusiasm for experiment is often seen as part of the 'childishness' attributed to creative individuals" (Csikszentmihalyi 1996, Gardner 1993).

Table B6., continued 1

2. Is the person curious, interested intrinsically motivated? *A great deal of intrinsic motivation is needed to energize the person to absorb the relevant memes and to persevere in the risky process of innovation.*	Yes Poor and betrayed Clare is willing to immortalize the nature and people of his own village.	Yes Not famous dissidents and willing to take risks Writing to speaking with the state authorities	Yes Scientists willing to prevent the catastrophic use of their nuclear knowledge	Yes Painters in need of finding a patron to live on also have managed to have their own studios.	Yes Economy matters
3. Is the person a divergent thinker interested in discovery? *Cognitive abilities such a fluency, flexibility, and discovery orientation seem necessary to engage successfully in the process of generating novelty.*	Yes Discovery oriented poet	Yes Tendency to find and formulate problems as well as solving already formulated problems.	Yes Tendency to find and formulate problems as well as solving already formulated problems.	Yes Discovery oriented And solving already formulated problems.	Yes Probably the most extensive studied attributes.

Table B6., continued 2

4. Does the person have the relevant personality traits? *To be able to innovate successfully, a person needs to have appropriate traits which may vary depending on the field and the historical period. In general, one must persevere and to be open to experience, as well as adopt apparently contradictory behaviors.*	Yes	Yes	Yes	Yes	Yes

(Adapted from: "Implications of a systems perspective" by M. Csikszentmihalyi, 1999, In R. Sternberg (Ed.) *Handbook of Creativity*, pp. 330-332).

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